

Arts AND Decoration

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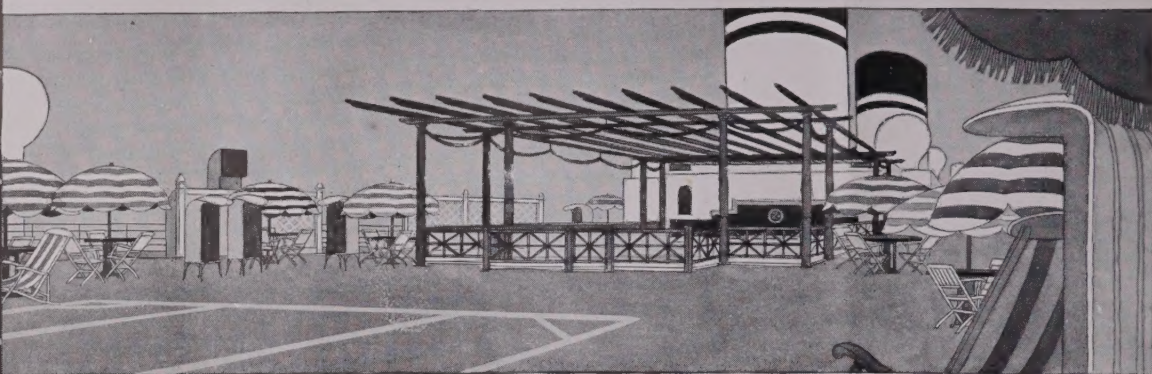
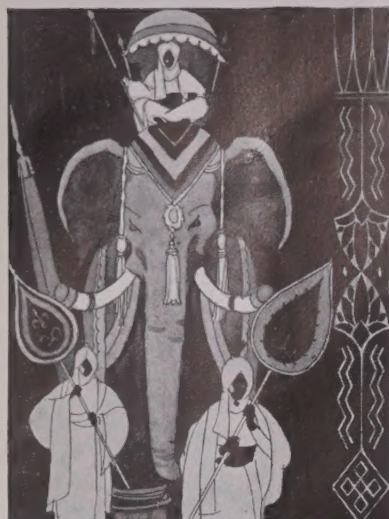
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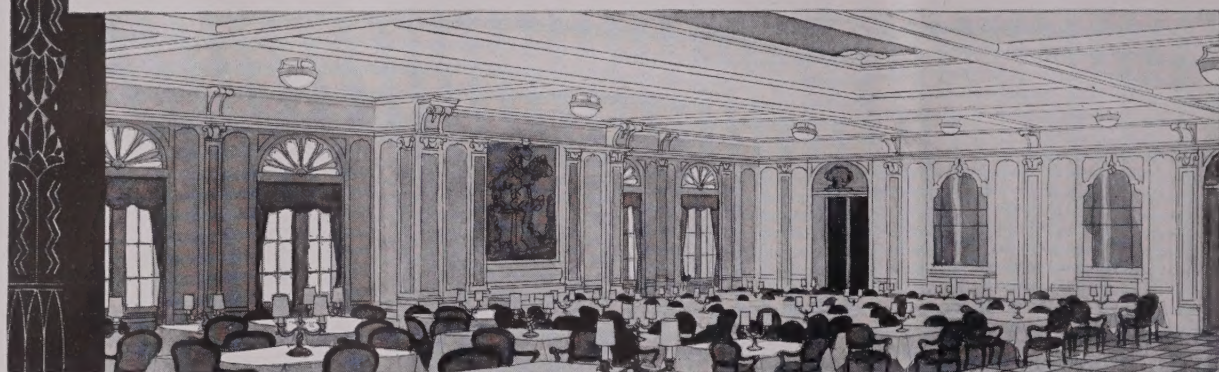
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The Smart Shops and Galleries

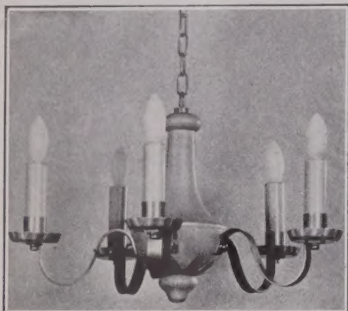
Around Town as the Christmas Shopping Season Opens

BY ELIZABETH LOUNSBERY

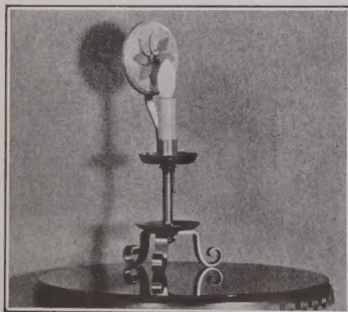
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NEW YORK CITY

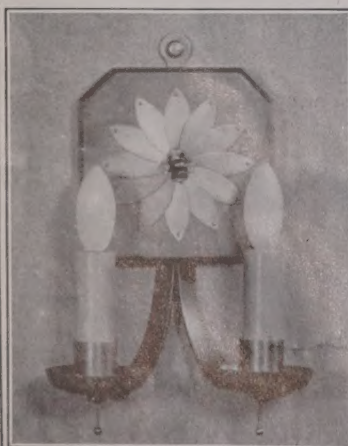
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Black glass vase, silver lustre base; black
china toilet set, decorated with gold motifs.
Courtesy Au Bain, 751 Madison Avenue

BATHROOM accessories and the decoration of the bathroom itself, with all that it requires to make it enjoyable, are supplied by "Au Bain." In this shop, among the smaller articles, are toilet bottles and towels that are different, and dressing table lamps converted from old milk glass mugs. Another charming adaptation is the use of old sugar bowls as powder bowls.

In the shower curtains, those trimmed with knotted cotton fringe are a new note, as are the fringe trimmed green fish net curtains for windows. Rugs of modern design are shown in hooked felt, most desirable for bathroom use, and mirror glass boxes, for the many toilet requisites.

CONTEMPORARY appointments for the house, in modern pieces of furniture that supply the essentials, are displayed to advantage in the spacious new showrooms of Berri, on 48th Street.

Many of these are of original design, such as the telephone stand, illustrated, into which the stool fits. When the sliding top is replaced this becomes a compact and generally useful table. There is also a poudreuse, built on similar lines and equally convenient. Lamps, decorative screens and batik wall hangings are other features. This firm is also equipped to execute period reproduction work.

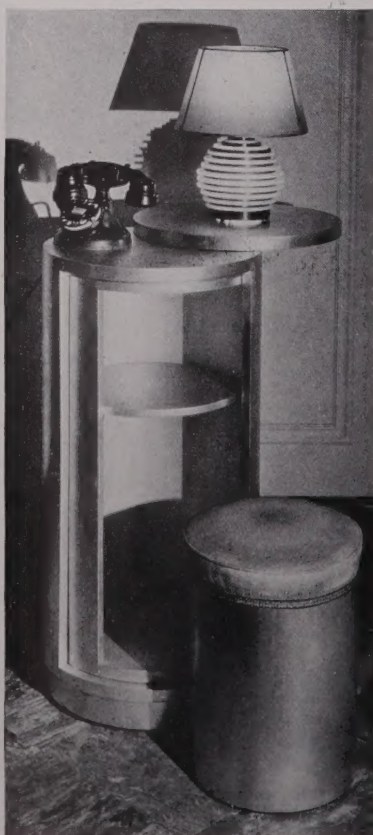
SECTIONAL metal cabinets for the kitchen and pantry include, as

a notable example, the "hospitality highboy," illustrated, designed by Janes & Kirtland. This combines a complete service that is inviting and convenient and is not necessarily restricted to the above uses, for it may be finished to harmonize with the general decorative scheme of a playroom, billiard and card room, as well, or any convenient location that may be preferred, in a town or country house.

In this there is a sink, counter, an electric icer with bottle rack storage for a generous stock of drinkables. Above are compartments for glass and china; trays for linen and silver, and a useful, metal fruit basket.

Another outstanding example in the combination of sectional cabinets made by this company is the flower cabinet. This is an undeniable convenience where flower bowls and vases are filled daily, for it

Telephone stand with revolving top and stool, silver leaf finish. Ribbed glass lamp, green parchment shade. Courtesy Berri, 108 E. 48th Street



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The Smart Shops and Galleries

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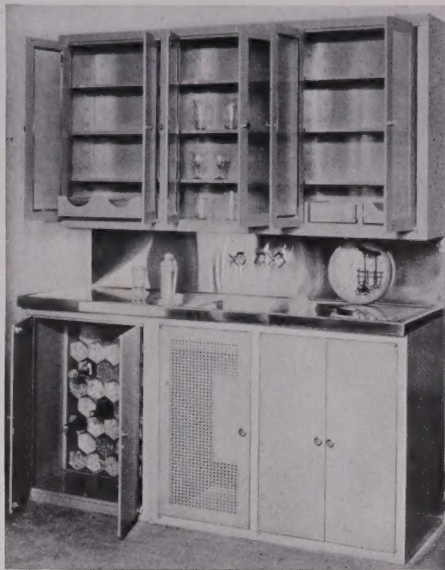
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LOVERS

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This brief, concise, authentic history of period furniture styles is owned by hundreds of readers of Arts & Decoration and practically every public and college library in America. Endorsed by designers, architects, furniture dealers, librarians, students and laymen. Contains 154 pages, covering all period styles, with historical sidelights and more than 250 illustrations. Sixth edition re-edited. Every owner of a well-appointed home should own this handsome and valuable book. . . . A few first-edition copies, bound in ooze calf, numbered and inscribed, \$5.00.

CENTURY FURNITURE CO.
48-K Logan St., Grand Rapids, Michigan



Metal hospitality highboy, providing ample storage space. Chinese red finish. Other colors. Janes & Kirtland, 101 Park Ave.

New toilet bottles, powder box and atomizers. Ash-tray nest in red lacquer holder with crystal bird. Courtesy Saks-Fith Ave.

Tip top maple card table; reproduction Hitchcock chair and black screen with colored flower prints. Baphé, 15 E. 48th Street

combines the necessary cabinets for storing the flower holders, with a sink and an especially designed hose faucet, for filling them with water. A great convenience for flower lovers.

DECORATED perfume bottles, powder jars and atomizers provide an alluring assortment in the

room with walls that are covered in flowered and bright patterned paper.

OCCASIONAL upholstered pieces that include sofas and love seats, with dressing tables and Provincial bedroom chairs, offer a diversified selection at Baphé's. With these are distinctive mirrors—one, in white and gold, supported by swan brackets, being particularly well placed in a Directoire powder or dressing room. Floor lamps have also been selected, here, with a view to their suitability.

As an innovation among the tables, the folding top card table, illustrated, offers many advantages in being easily opened and closed and in taking but little space, when not in use. This may be had in maple or mahogany. There is also an interesting collection of new flower vases in this shop in Swedish glass as well as early examples of milk glass.

INTERIOR decoration covering work of all types including yacht interiors, private offices, children's rooms and nurseries is stressed at budget prices by Taylor & Low. For example, in a recently completed

recent importations of Saks-Fifth Avenue. These are sold individually or in sets, as preferred. Among the latter, the three-piece combination of atomizer with a heavy silk tassel, powder box and tall steeple shaped bottle, in pale amethyst, shows an etched design embodying cupids and flowers.

Then there are the smaller ruby, topaze or blue glass atomizers with a gold feather decoration. The perfume bottles, throughout, aspire to tall cut stoppers. An all-over flowered bathroom set of bottles, cotton container and bowl, gay in coloring, is especially charming for a bath-



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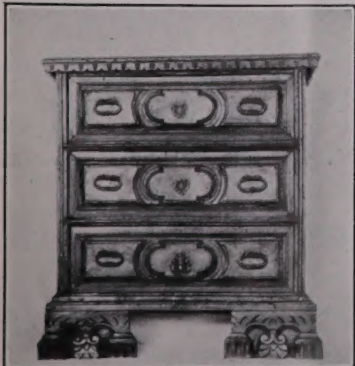
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seated chair. Empire green
porcelain lamp and marbled
papier-mâché desk set.
Courtesy Taylor & Low,
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as well as the many acces-
sories of feminine appeal for
the boudoir with which this
firm has been identified, such
as chaise-longue covers, bed-
spreads, as well as table
runners, piano scarfs and
cushions, beautifully em-
broidered.

A large selection of smok-
ing articles, bookends, flower
vases and occasional tables
are also available.

nursery where many of the original
furnishings were reclaimed by paint,
a charming setting was obtained at
little expense. Here, the walls were
toned yellow with blue trim and
over the twin beds, made with play
boxes below, was painted a
beach tent border. The carved
wood chair moulding showed
fish disporting in blue toned
waves, and the picture mould-
ing, the effect of rope in yellow
and blue. A blue carpet
and blue and yellow chintz
curtains with red tiebacks
further sustained the color
scheme.

In their living room and
bedroom interiors, many in-
triguing interpretations of
the German Baroque have
been ingeniously carried out.

RUGS and carpets, "that
tell a story" and rival
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are being introduced by L. C.
Chase, as the latest idea in
homecraft. Through newly
developed methods, designs
may be selected that depict
scenes from interesting old
legends, fairy tales or his-
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The appearance of these
rugs gives the impression
that they have been woven as
a unit, when, as a matter of fact,
they consist of assembled separate
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LAMPS with crystal and bronze
bases, originally designed by the
Beaux Arts Shade Company, are now
being shown by this same firm, re-
organized as the Beaux Arts Gallery,
Inc., with distribution through the
large department stores. With the

WALLPAPERS expressing the
prevailing mode are featured by
the A. H. Jacobs Company in pat-
terns suitable for every application,
from the living room to the nursery.
Notable among these is a repro-



Seamloc rug, 9' x 12', in 12 colors, depict-
ing Colonial scenes, which has been as-
sembled from separate pieces of carpet.
Courtesy L. C. Chase, 295 Fifth Avenue

duction of an old document in crewel
embroidery design and coloring, cop-
ied from a paper taken from an old
house in Cherry Valley, New York.
Another has a white ground with
stamped gold pear motifs. Then
there is a bedroom paper simulat-
ing the dotted Swiss curtains with bow-
knots that are used at Mount Vernon.
For a nursery there is an amusing
pattern with Scotties, washable, as
is a modern black and white foliage
bathroom paper when it is glazed.

The Smart Shops and Galleries

DIRECTOIRE and Empire pieces of impressive size and importance, yet essentially practical, are assembled at Van Nes & Stacey's with interesting accessories of these periods.

Typical of its time, for example, is a Directoire marbled toile fountain, desirable for a terrace or patio. This has a yellow base and basin with a brown urn in which are six spouts. There are equally rare an-



Green bronze Empire lamp, marble base. White silk shade with hand shirred border. Courtesy Beaux Arts Gallery, Inc., 485 Mad. Ave.

Calla lily wallpaper, yellow ground with white and green flowers. Other color combinations. Courtesy A. H. Jacobs Co., 117 W. 33rd St. N. Y. C.

niture with a marked increase in the smart accessories that, heretofore, made their appearance with each succeeding season. There has been ample time for the development of new ideas resulting in an infusion of virility in the stocks that have remained practically dormant for the past two years.

Although importations are beginning to reappear with the opening of the season, the work of American designers is by far in the lead. In fact, existing conditions have given added impetus to American creations and have supplied a rare opportunity for home talent to show its possibilities.

Especially is this noticeable in the smaller decorative articles such as the smart new beverage sets and glasses; trays and smoker's articles. The bar has provided an added setting for new conceptions.

tique mirrors, mantel decorations, columns and urns, adaptable as lamp bases. Among the smaller ornaments is a pair of Directoire bisque portrait busts on red marble bases, of notable interest.

In this showing of stylistic furniture one is impressed with its adaptability to present day interiors, which is evidenced in its selection, as well as authenticity.

With the reviving faith in conditions, generally, the field of decoration is showing encouraging response in the variety of selection, in the shops, and in the presentation of things that are unusual. Lovely new fabrics are appearing as an accompaniment to the better types of fur-

Empire clock of light wood with ormolu motifs. Bronze candelabra. Courtesy Van Nes & Stacey, 136 E. 57th St.



Original walnut Empire desk, said to have been the property of Napoleon III. Enclosed bookshelves form the back of the desk. Length, 59"; width, 27"; height, 31". From our collection of 16th, 17th and 18th Century Antiques and Works of Art.

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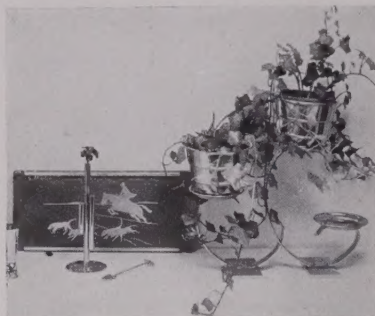
(Continued from page 5)



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Combination plant and ivy stand in brass and copper for window sill or table. Courtesy Chase Brass & Copper Co., Inc., 200 Fifth Avenue

METAL accessories of a decorative nature, for the table and general use, are shown in variety in the latest productions of the Chase Brass & Copper Company, available through the department stores and gift shops.

These metal vases of distinctive types made of chromium, copper, brass and nickel, are characterized by their graceful, simple outlines. One, of triangle metal, is banded with blue at the base. Another is of black nickel, unornamented.

The new bowls and plant holders are also individual in form. Among the trays, the small, oblong chromium tray with etched spiral decoration is an appropriate size for four glasses or may be used to hold three bathroom bottles, compactly. This tray, outlined in jade or black, also serves to hold smoking accessories.

The low compotes with a black glass lining are also new, as are the chromium and copper service plates. These are particularly effective used with blue glass. An attractive bowl in copper, lined with silver, is desirable for fruit.

The double even and uneven candlesticks further accent the modern note in them, handling, also, the tiny glow lamp with a cone shaped shade.

Amusing bookends are seen in the modernistic elephants, cats and horses. A smoking stand known as "Lazy Boy," with a swinging top shelf and removable ash tube, is another innovation, in black and satin finish nickel or English bronze.

The urge to replenish will no doubt make Christmas gifts especially acceptable, this year that, even though disguised in attractive new forms, are practical. The shops have planned to this end, evidently, for never before have more alluring things been offered at such reasonable prices. It is a temptation to buy.

With such opportunities, why not solve the problem of Christmas as early as possible, while the new things are still available? If something to be marked is to be selected, this is most necessary.

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These are beautiful exhibits, and visitors will find much to admire, much that will be of interest. Due to a reduction in manufacturing costs, prices have been considerably reduced, but the artistic value of the product has been greatly elevated.

Any purchases of desired pieces may be arranged through any established retail dealer.



The Sheraton sideboard in this group has carved legs that resemble the work of McIntire pieces displayed in the Boston Museum. The knife urn is a faithful reproduction of a genuine antique owned by the Robert W. Irwin Co., while the late eighteenth century English mirror is a reproduction of an antique from England, circa 1760. The glass is decorated; the frame the color of gold.

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November

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PHOTOGRAPHS BY PHILLIPS

The fireplace is a study in gold—gilt Chip-
pendale mirror, gold lustre ware, brass fire
implements, and panels of old yellow pine



The gracefully curved stairway in the duplex apartment of the author of "Manslaughter" and "Are Parents People?"

AUTHORS *are* PEOPLE

BY ELINOR HILLYER

WHAT the future is going to do for literary shrines

I don't know. A fine old family of garrets, cottages and birthplaces is dying out with this generation. Literary geniuses are getting themselves born quite impersonally in hospitals, and if anybody is composing a masterpiece in an attic, you can be sure that the attic won't be there year after next.

So even if I wanted to, I could not write of Alice Duer Miller's charming apartment as a future literary landmark. Progress, that polite name for the wreckers, will undoubtedly swallow it up before our children's children are old enough to read the guide books. As a matter of fact there is practically nothing to show that Mrs. Miller is a maker of many books—nothing except a typewriter on a desk by the window—but anybody might have that. The walls are lined with volumes, but so are the walls of a great many who have never written a line. Little as we like to admit it, authors, even very successful authors, are people. As Mrs. Miller, who discovered that fact about

women and parents, would be the first to assure us.

"I have to have quiet, and lots of quiet when I work," she once said, and declared that there was no place like New York for achieving it.

And when you enter her home you can well believe that the quiet hours it has seen, if laid end to end, might stretch out into weeks and years. Outside the windows, the East River swings its gleaming curve to the south—you can hear the whistle of boats, and even the faint rumble of returning holiday traffic over Queensboro Bridge on Sunday nights—but the presiding genius of it all is tranquillity.

The library is particularly unagitated. It is here that Mrs. Miller does her writing. The faithful Corona is a fairly permanent fixture on the small 18th Century kneehole desk between two of the three arched French windows in the eastern end of the room, and you can imagine the clack-clack of the keys only emphasizing

the silence while the sunshine creeps across the floor from left to right. This feeling of tranquillity

Even very successful ones—and the home of Alice Duer Miller shows it

is partly expressed in the mellow, old pine panels, which Mrs. Miller's husband found at one time in a wrecking yard, and reinstated. They are seventy or more years old. And then, the thousands of books, in their time-softened reds and greens and blues are restful and friendly. The floor is covered with one very large Oriental rug in deep blues and wines; the sofas and chairs are in neutral taupes or browns, with the exception of two chairs by the fireplace in gold brocade.

Most of the furniture is antique—Eighteenth Century mahogany. There is a console table on either side of the southern group of windows, and each table has its associative interest. The one on the fireplace end of the room once belonged to Edward Everett, New England statesman and orator, and the other near Mrs. Miller's desk and the balcony belonged to her grandfather. The library (*Continued on page 57*)

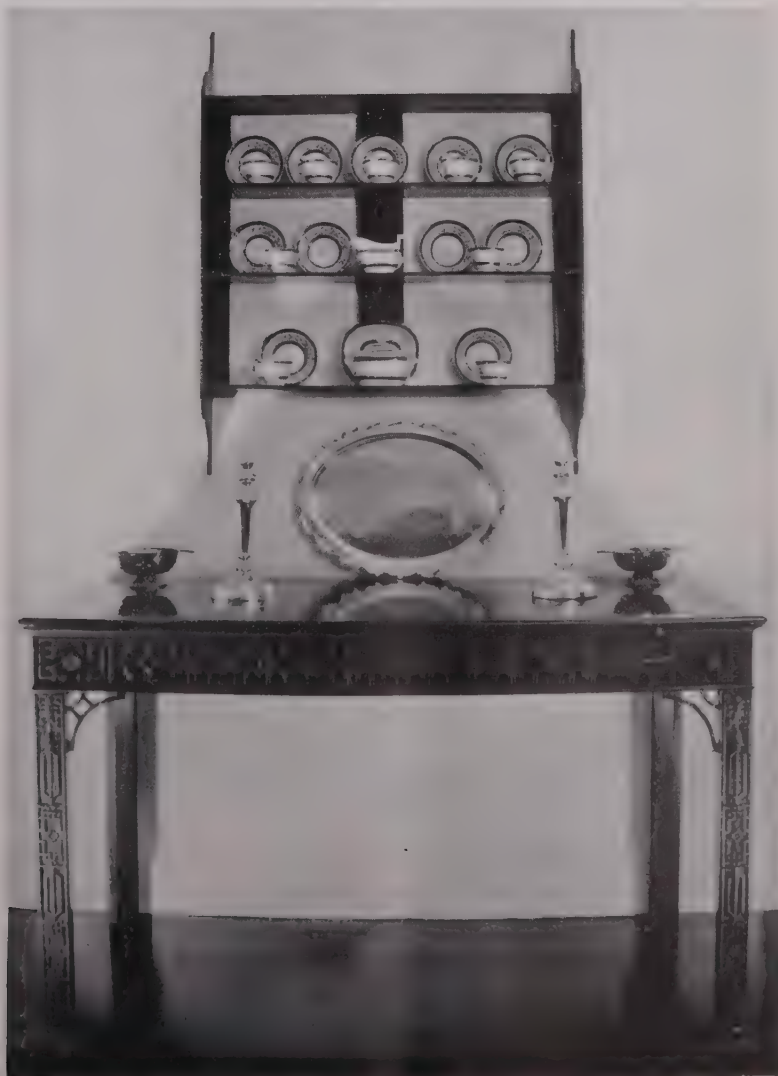


The sturdy brass-bound secretary used as a dresser is something out of the usual, with the large Victorian mirror over it—but then, Mrs. Miller's entire bedroom is out of the ordinary in its subtle blending of blues, and accents of rose. The pictures on the walls are well-known Italian and Greek scenes painted on glass

How novels get written here, when just outside the library windows a fascinating balcony practically overhangs the East River, is just another mystery. Perhaps it is because the desk is placed not only so the light falls over the left shoulder, but so the writer can get no glimpse of water, bridges, the broad white docks of the River Club next door, or any of those diverting things



Another side of the large room which is both living room and library. Mellow old pine and mellow old books form a restful background for a sofa in russet glazed chintz slip cover, and for a pair of 18th Century mahogany end tables. The lamps are pale green, with green and gold parchment shades



The whole dining room is done in strong contrasts, and the dark mahogany of this beautiful Chippendale side table stands out against the white walls, black but comely. The hanging mahogany wall shelves above hold a colorful old English tea-set with deep saucers. On the table are Sheffield candlesticks, an oval tray and two low compotes

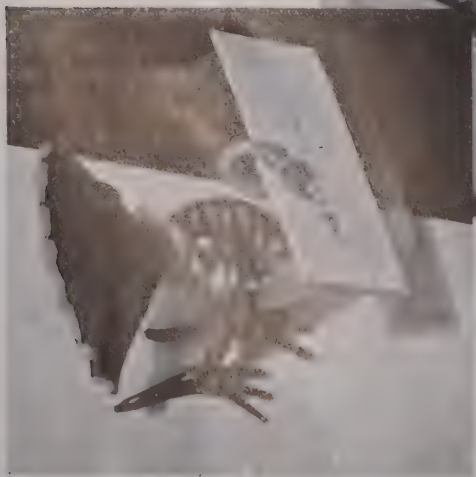
Cocking their pert red chenille heads and stiff papier-mâché tails—these small birds are amusing favors on the Thanksgiving board. Schall and Company

On this table: old pewter plates, from M. F. Cooper; pewter mugs, Frans Middelkoop; flat silver, Black, Starr and Frost-Gorham; napkins from James McCutcheon

And if it is that sort of a dinner, a tiny black blown glass turkey will hold the place card. From M. A. Buchwalter. Table was arranged by Eleanor Lay



PHOTOGRAPHS BY WHITING-SALZMAN



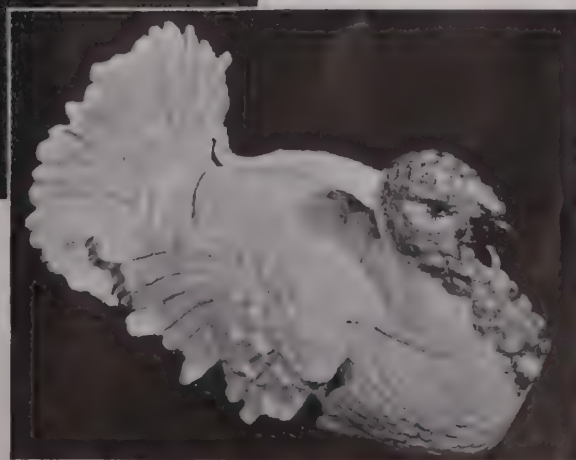
A Fiesta

The President proclaims Thanksgiving Day for us



A brass hunting horn takes up the cornucopia idea and overflows with white and green fruits and vegetables. From Carl Fischer. At either end of the oak refectory table, from Hampton Shops, is a white cast iron urn (J. W. Fiske Iron Works), filled with tritoma. The reddish tone in the flowers is repeated in the quaint lacquered Mexican soup bowls, made from gourds, as are the small butter plates. From La Fiesta Indian Trading Post

And now the turkey also functions as a side dish. This contented looking bird is of white Italian pottery, with the head, back and wings forming the cover. From Charles Hall, Inc.



FLOWERS FROM GOLDFARB'S

Proclamation

the table proclaims the mood of the fiesta

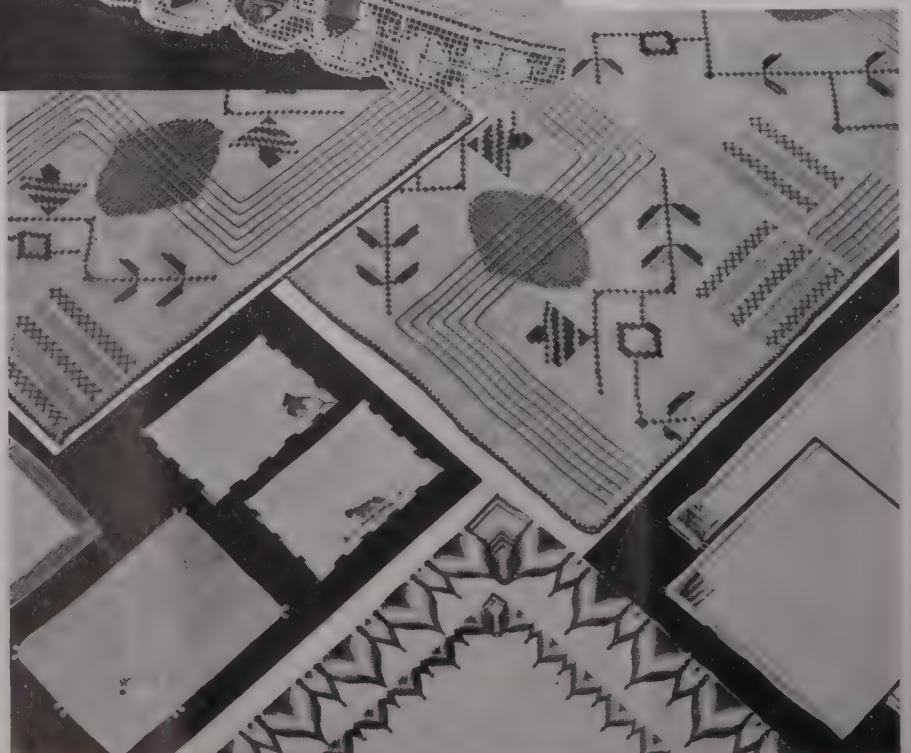


Refectory sets are much favored. This one is of Bisso linen and has 17 pieces—from B. Altman & Co. It is shown on an old walnut refectory table from George W. Funk. Silver lustre plates and Austrian glass from The Little Gallery; silver, Georg Jensen Handmade Silver. Table appointments on these pages from selections made by Elizabeth Lounsbery

The Deruta linen runner set, below, is embroidered in brown and orange. Crash set has green and yellow tapestry stitch border. Both from James McCutcheon & Co. Bisso linen breakfast cloth, green motifs, and cocktail napkins with bulldog, tiger, cock and Appenzelle border, courtesy of McGibbon & Company

PHOTOGRAPHS BY WHITING-SALZMAN

Linen
and Lace
to Suit the
Place





The Venetian lace dinner cloth with napkins is from Grande Maison de Blanc. Venetian bordered 25-piece runner set, with stags—B. Altman & Co.

On the tea table, at the top, is a cloth of cream linen, appliqué embroidery and Blanche lace—Grande Maison de Blanc. The tea service shown here by Jean Luce—Courtesy of Alice H. Marks

Ivory satin rayon dinner cloth, Renaissance border; crêpe de Chine breakfast tray sets in peach and taupe, and coral and white organdie with black, Lèron



The knowledge that all its priceless contents will, at the death of its chatelaine, Mrs. John W. Pepper, pass into the possession of the Museum of the City of Philadelphia, leads one to expect a perhaps too formal interior at "Fair-Acres", and one is surprised at the immediate sense of family life lived every day among objects of rare beauty. It has a definite friendliness about it that leaves one unoppressed by its magnificence. Things seem to have been assembled bit by bit as they took the fancy of one with an unusual appreciation of beauty

"Fair-Acres"—Elizabethan tradition at its best

COUNTRY HOME THAT

Wilson Eyre wrought his masterpiece in the Huntingdon Valley at Jenkintown, Pennsylvania

To the left of the entrance the great hall runs through two stories, with a balcony that leads to the bedrooms. Here, as elsewhere, the roughly adzed English oak was carved by the Belgian, Edward Meane. Lowestoft plates on the mantel, fine needlepoint chairs, Saraban rugs of blue, carved chests and family portraits, mingled informally keep "Fair-Acres" from being in any sense a show place





WILL BECOME A MUSEUM

Presented by HENRIETTA SANDS MERRICK

One of the finest specimens of an Adam room in America is the little reception room entered from the main hall. Furniture by the Adam brothers, decorated by Angelica Kauffmann, blue Wedgwood vases on the mantel, and motifs of the same, deep-set in ceiling and walls, lend consistent charm. Under an arch is a small Chinese cabinet full of Wedgwood, Crown Derby and Spode



One could wait and not be tired by waiting in this formal little Adam room, the beauty of which is further enhanced by hand-painted panels and an Aubusson carpet of oyster white, with border in pastel shades, that was specially woven to fit it. The console holds green porcelain egg-nog vases decorated by Feuillet of Paris



The bedrooms at "Fair-Acres" are old-fashioned in their solid comfort and make one wonder whether this note is not, after all, better for intimate rooms than the more formal effect found in ultra modern art

At "Fair-Acres" the charming upstairs rooms are all informal

Sheraton chairs, Queen Anne mirrors, cabinets of marquetry and tables by Duncan Phyfe make the morning room at "Fair-Acres" an unusual one. The Chinese rug is oyster white with motifs of red





Famous Players' Club, overlooking Gramercy Park; both of which preserve a perennial charm—equally well known as the picturesque home of Edwin Booth, in whose honor the Club was founded

OASES IN MODERN NEW YORK

You find them here and there among the elevateds and the skyscrapers—brave spots of verdure, serene and picturesque old buildings, that keep the flavor of the city's past

by EDWARD H. SUYDAM



The old Moses Rogers house in State Street (above) harks back to when fashion clustered in the narrow streets below City Hall



Washington Square, with its arch and mansions, whose classic feeling persists even against a background of structural steel



An unusual view from Second Avenue of St. Mark's-in-the-Bouwerie, where Peter Stuyvesant is buried

Where American literature began—home of Washington Irving (below) at Irving Place and 17th Street





Above: Old Quaker Meeting House and the square towers of St. George's, Rutherford Place, Stuyvesant Square

Right: Turtle Bay Garden, with its deliberate old-world atmosphere, lies in the East Forties "beyond the L"

Below: Commanding the top of Murray Hill, the J. P. Morgan home and library, and behind, the Democratic Club



Soignée Beauty of Old French Furniture



The Popularity of French Home Interiors in America Has Attracted Attention of Modern Cabinet Makers to Styles Influenced by Mistresses of Famous Monarchs

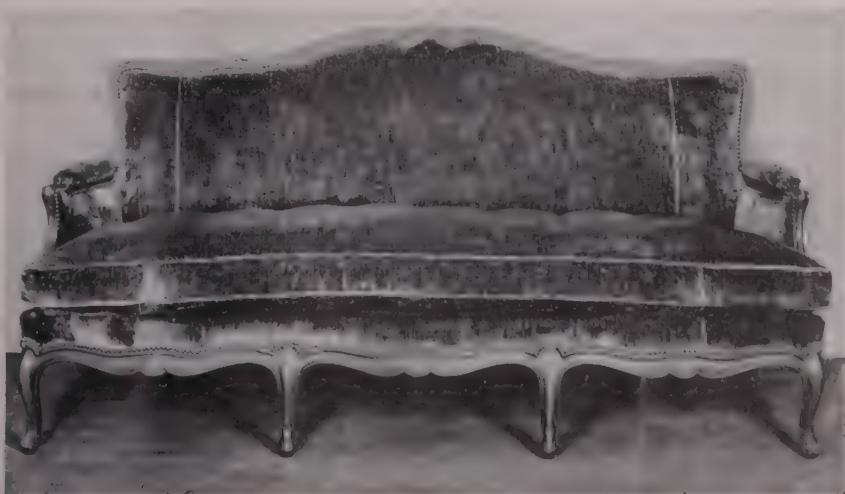
BY EDWARD WENHAM

This delicately charming paneled French room has a series of carefully grouped pieces of furniture. The corner shown here is extremely well brought together, with the Louis XV elbow chair covered in flowered brocade, a Louis XV walnut desk and a Directoire chair painted grey. From Jacques Bodart

WHEN driving through any of the more rural communities now being built near our larger cities, one is impressed by the variation of architecture. No longer are we satisfied with stereotyped houses; each home has that distinction of individuality which adds so much to the charm of any district. It also expresses a personal interest, a self-assertiveness if you will, rather than a weak acquiescence to the demands of a prevailing fashion. It shows that if we are willing to accept advice we, at least, claim and exercise the right to impress our home with something of our own tastes through the environment we select. In this we have the keynote for the improvement in the styles of interior decoration and for the attention given by owners to the types of furniture in the several rooms. Possibly we do not all recognize

A particularly luxurious and graceful Louis XV sofa with carved woodwork. It can be interestingly placed in front of a fireplace at the side. Palmer & Embury

it as such, but it is one of the strongest forces tending to broaden our viewpoint in the matter of furnishing our homes. The increase in European travel has, of course, been to a large extent instrumental, because as we saw more and more of the old-world homes, we came to realize the possibilities of constructing similar rooms in some of the richer American homes.





Nor was it long before the effect of this travel was seen here. Houses began to appear of an architecture similar to those seen along the French countryside, while in large homes, interiors were treated in the modified form of the famous salons of Paris, and boudoirs and smaller rooms assumed the delicate manner of those which were the intimate surroundings of great ladies in the gay days of the French kings. Our antique dealers were soon receiving enquiries for furniture of the styles popular in France during the 18th Century and as these importations increased, so in time the modern cabinet-maker recognised another source from which he could obtain models for pieces in demand.

These reproductions of earlier furniture designs, whether of France, England, Italy, or Spain, have by this time become a significant factor in present-day homes. Admittedly the original pieces are to be desired for their historical associations, for no few of those brought from France have enviable and often exciting records. Could some of them narrate all they have known and all the vicissitudes they have endured in a long life spent midst the glamour of the old aristocratic homes, many a now accepted fact would be contradicted and many an unknown tale added to



A type of table suited to a reception room, boudoir, or bedroom, in the delicate Louis XVI style, showing a walnut patine. The bronze file finish circles the rim and apron, and edges the top line. Jacques Bodart

An armchair of the Regency period, covered in hand-painted satin. The frame is cream enamel. Orsenigo Company



An excellent combination of Louis XV and XVI furniture is shown in this dressing room. The walls are paneled and the moldings picked out in warm grey. Pieces throughout are copies of precious originals. Brunovan

those of the stirring French Revolution.

From a practical point of view, however, the modern copies probably have a greater interest to the greater number. For one thing, when it is decided to furnish a room in the style of the Regency, of Louis XV or of Louis XVI, it is obviously less difficult to obtain the reproductions; at least one is able to select the desired pieces from original models from which they will be made. But to lovers of antiques, patience is given; a patience permitting them to wait until a suitable object for a particular room is forthcoming. And there is a great deal to be said in favor of this persistence, for it fosters that pleasurable expectancy and a certain lure of the chase when seeking for the early pieces.

In suggesting rooms in the styles of the Regency, Louis XV and Louis XVI we do so as these periods have undoubtedly more to recommend them; the proof of this is evident in the preference shown toward one or more of them in modern American homes. For while the furniture of the Louis XIV reign is historically noteworthy, its general massiveness prevents its being used in the average home of today. There are however an appreciable number of smaller objects of this style which do find place in our rooms, particularly in halls and libraries, though so far the modern cabinet-makers are directing their attention particularly to later Louis styles.

A copy of a rare antique cabinet in Louis XV style. The base is antique gold finish and the cabinet above is black lacquer with rich Chinese decoration in gold. A piece that would furnish a decorative note in any of the three famous Louis periods. From Jacques Bodart



A commode showing definite Louis XV influence, though reproduced from an English model. Especially noticeable is the metal trimming, and the curved base. Courtesy Cooper-Williams

One of those commodious Louis XV armchairs with the rich velvet upholstery on seat and back panel. Courtesy Orsenigo Company



One interesting point might be observed with the French furniture of the reigns of Louis XIV and Louis XV. That is the influence exercised by the Royal mistresses upon the interior decoration and furniture arts. The first direct evidence of this is traceable to Mademoiselle de la Vallière, possibly the most ardent of all in her patronage of the crafts. When Louis XIV tired of this favorite, there are the influences of her successors, Madame de Montespan and later Madame (Continued on page 57)

"The Stag at



From one débutante to another

"POLLY, dear—You must know about it first! I had the most wonderful, *marvelous* time last night. It was my own party, and everyone said it was the best yet. We decided to have it here at the shore, in the garden and along the beach, instead of later in the winter, after all. I know there won't be a more beautiful one later, and I'm pretty sure there won't be one as big! Anyway how can the Ritz compare with the ocean and the moon and everything out-of-doors? You would have loved it because it was out-of-doors. Now I'm *out* (not out-of-doors, ha, ha)—whatever that means, and I needn't be treated like a baby any more and be nagged about getting a sleep. I don't expect to sleep for the rest of the season. I know I've been going to parties for a year or more now, but it does give you a sort of do-or-die feeling to be a full-fledged deb. Am I thrilled? I am. The great blow-out is over, and if you want to hear about it, here goes, only I warn you, you'll be sorry you went to that ranch in the wilds.

Ma and Pa just busted themselves. Well, in a way, I'm all they've got to spend their money on, and Pa

said we helped to give employment during the depression, and so we'd have our fling. And did we?

Two thousand handsome brutes there were wandering these lawns, Polly. At least we asked that many, and I think no one crashed the gate. A committee at the gate was checking lists until long after midnight. Of course, the committee knew who was supposed to come even if we didn't. One boy told me he was an hour getting from our lodge house to the door, because their card-index was like a library. But that may give you an idea of the mob.

We had to build a pavilion for the dancing. Our house is no cabin but it won't hold three thousand for dancing, not with the stag line we had, too. At least three men to every girl. Two bands playing all the



Eve Hath Drunk His Fill

time to give the stags a break. As for me! I'm not boasting because I was the deb and in a way I suppose a lot of the boys thought they had to give me a rush. I advanced about a yard with each boy, and I'd give my new fur coat—practically my life—to know that that would keep up all winter! Naturally, I don't remember half their names. Most of them were invited through Miss Cameron's regular list—whole classes out of prep schools and colleges, it seemed to me. We'll know most of them by sight anyway before the winter is far gone. They were good eggs. I fell for one. Of course, I didn't have time to sit out any dances. I'll be freer at Jane's dance.

Toward morning there wasn't a single sober stag on the horizon. You know that poem that begins "The stag at eve hath drunk his fill". That's why they're called stags. Honestly. We gave them all they wanted. Champagne, beer in the beer garden (*that* was a comfort-

in to see if I was up. I wasn't. But I must hurry through this letter because I've got to get up and dress for Caroline's dinner. It makes me a little sick to look out of my window, though,—the sunset is sweet, but the gardens are all trampled and the summer house will have to be rebuilt and the sun-dial is knocked over. But that's not my worry. They started a fire at Marge's house the other night, did you hear? Well, anyway, you can't go around telling the boys to take it easy; it spoils the fun. Pa says we ought to have had some bouncers.

But I must give you the details. I'll begin at the beginning if I can keep my mind on it. I still feel fuzzy in the head—dreamy and delicious. Excitement, probably. I didn't have to drink much champagne to keep going. But some of the girls did. Edith was sort of lit!



able spot; Pa put all his loving care on that) and whiskey at the bar. You can't blame them for getting tight; all the boys expect to.

It's sort of taken for granted. They can't be dancing all the time; there aren't enough girls, and there's nothing much else to do. Imagine a party without anything to drink! But they did leave the whole house and grounds in the most awful mess. Cigarettes and cigar stubs ground into our snappy Oriental rugs. You know what it can be like. A wreck at sea. The men have been working around the place since nine this morning; the last guest left about eight, Ma tells me. She just came

Imagine, Edith, that baby! The poor kid looked terribly scared around supper time; no one had dated her up. But I saw her being dragged into a party later so I guess it came out all right. I doubt if she has much of a time. She's coming out later in the winter, but it's going to be one of those simple affairs (her mother's friends, you know what I mean) so the boys are certainly not going to hang around to get an invitation to *that*. She'll have to make good on her own. She's too shy to give them a line; they can tell by looking at the back of her neck, she's a dead one. Don't tell her I said so. Her maid came with her. Sat in the dressing room all night, knitting. There weren't many chaperones. Most of the girls were at house parties or came from a dinner and went back with the gang. Gen came with her brother. Ma says (*Continued on page 58*)



Nothing could be more luxurious or acceptable to withstand cold motor trips than this mink robe lined with tan broadcloth, from C. G. Gunther's Sons. Of somewhat lighter weight, yet extremely warm, is the tan broadcloth robe lined with rayon plush, with a foot warmer and cushion to match. Other colors. From B. Altman & Co.



PHOTOGRAPH BY DANA B. MERRILL

GIFTS FOR COLD COUNTRIES

A pumphandle operates the well on this amusing whiskey keg from Lambert Brothers. Cocktail glasses with penguins and black silver-topped pinch bottle. Bonwit Teller. Aluminum flashlight which requires no battery, and cocktail case with four flasks. Abercrombie & Fitch. Pocket hand warmer, leather or silk cover, and three-in-one case. Elizabeth H. Pusey. Spanish rush hearth brush made by hand. Mitteldorfer Straus

Among the Gifts to Purchase Early

Here are many intriguing presents that cannot be made last-minute purchases if they are to be received in time for Christmas



GIFTS FOR THE TROPICS



Brilliantly embroidered linen tea cloth. James McCutcheon & Co. Panama doilies bound with colored permatex. Mrs. Ehrich Co. Linen kerchief with "King" motifs; brown and yellow crocheted scarf, double crêpe and cashmere silk lined scarfs. Peck & Peck. Argentine plate covers, different sizes. Lewis & Conger. Pitcher with ice container and banded glasses. Alice H. Marks. Waterproof beach cushion and striped rug. Elizabeth H. Pusey

Aluminum beverage set, designed by Russel Wright, with twelve tumblers, tongs and ice container, finished in red. Lambert Brothers



Bath set, tan with black. Léron. Bathroom set matching wallpaper. Elsie de Wolfe. Russian birch compact and cigarette boxes with portraits of owner's pets. Abercrombie & Fitch. Crystal ash bowl; red Morocco frame and memo pad with pen and pencil. Bonwit Teller. Monogrammed scissors and moire lingerie case with *trapunto* monogram. Elizabeth H. Pusey. Glass coaster. Alice H. Marks. Red suède card table cover, cards and glasses. Altman



GIFTS TO BE MONOGRAMMED

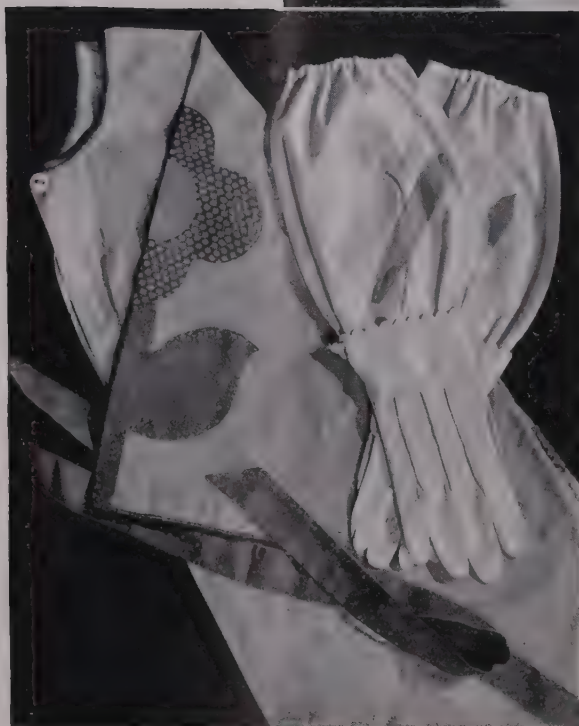
The ivory painted bed tray with a gold monogram has folding feet. Pitt Petri. The black moire traveling set, lined with white satin, offers among conveniences for a man: a zipper closing shirt case, rubber lined toilet case, handkerchief and collar cases. Lewis & Conger. The interlined, yet delightfully light chaise-longue cover and pillow to match are peach crêpe satin. The shoe bags are green linen with appliquéd monograms. Eleanor Beard



GIFTS FOR DISTANT LANDS



The child's brown or blue silk umbrella, packed in a wooden box, has a duck handle. The wooden peasant dolls are intended as hat stands. The "Soapy Circus" contains three wild but usable soap animals. Painted desk set and horse hanger. In the ship box is appropriately packed the fish-handle skipping rope. Childhood, Inc.



For the woman who enjoys working in her garden this set of washable gauntlet gloves with unbleached half sleeves and appliquéd smock is most practical. Lewis & Conger. The tray showing the paddock fence and stirrup handles is decorated on the top with an entertaining hunting scene. There are new watches—water-, dust-, and shock-proof and a metal faced "jump hour" watch for sportsmen. Abercrombie & Fitch. Ribbed cocktail glasses with Negro jazz players. Au Bain. Silver plated cocktail shaker with recipes along its sides, gold and white tôle relish dish, and vari-colored paper cigarette holders. Bonwit Teller. Candle night lamp, chromium liqueur set, striped and etched decanters. Pitt Petri





THE TUDOR ROSE *blooms on* LAKE ERIE

Symbolically, that is. Because the quaint, familiar rosette was never anything but a symbol anyway—first of the end of a war and now of the entire English Renaissance. And “Elfyhurst,” home of Mr. and Mrs. E. J. Kulas, of Gates Mills, near Cleveland, Ohio, although its tall white chimneys and gabled roofs are within a long stone’s throw of Lake Erie, reaches back for inspiration to when Holbein was doing his thumbnail sketches of Henry’s wives. Charles R. Greco is the architect, with Edward G. Reed, associated





On the opposite page: The living room, with its heavy beams of butternut wood and carved paneling, is Tudor in feeling, but was also designed with an eye to providing an harmonious background for the many fine old paintings and antiques which Mr. and Mrs. Kulas collected abroad. The mantelpiece suggests the Italian

Decorated by
Rorimer-Brooks
Studios



PHOTOGRAPHS BY ERNEST GRAHAM



On this page: Three photographs giving an idea of the surrounding country. Top: slender cedars, towering chimneys and trees emphasize the pointed yet low-lying effect. Above: The solarium, with a great plate glass "picture window," through which can be seen the broad concrete terrace, and (left) the sloping formal gardens



Above: Essentially a masculine room, with its heavy and beautifully hand-carved butternut doors and bed, its deep restful chairs, plain plaster walls, and Mr. Kulas' favorite pictures. The bed is covered with a counterpane suggesting the old crewel embroidery of the 18th Century; a design repeated on one chair

Above: The library is also paneled in butternut, but in the lighter and more delicately carved 17th Century manner of Grinling Gibbons, blending well with the 18th Century furniture and the modern comfortable chairs. The dining room (right) is dominated by a painting of a particularly colorful and appealing Bacchus. The figured rug repeats the colors in the painting, and its pattern contrasts with the glazed white pine paneled walls



Some Wild and Lovely Meals

BY LOUIS GOLDING

WHERE THE POETRY IS IN THE UNEXPECTEDNESS, LIKE A SUNSET AFTER A GREY DAY

MAN is a retrospective animal. We keep our love-letters, we sometimes keep our theatre programmes. But we don't often keep the menus of the wild and lovely meals that come our way from stage to stage of our lives.

But that's as it's bound to be, I suppose. The fact is that there are usually no menus knocking about for the sort of wild and lovely meals I'm talking of. Part of the poetry of these is that they are unexpected, like a sunset after a grey day, or a country girl singing to herself among her dishes. I don't want to decry the other sort of noble eating—at the Cova in Milan, the Tour d'Argent in Paris, Voisin's in New York; or at the table of some hostess who is as illustrious for her cuisine as for her beauty.

But in a sense those meals are tame and lovely. You expect them. You get them. Dish follows dish in exact exquisite sequence. You go home. You hardly think about them. And a fortnight later a dish of kippers in a studio, a plate of bread and butter in a farm-house, a pie of peacocks' tongues in an apartment on Park Avenue, adds itself wildly and lovelily to the supreme gastronomic experiences of your lifetime.

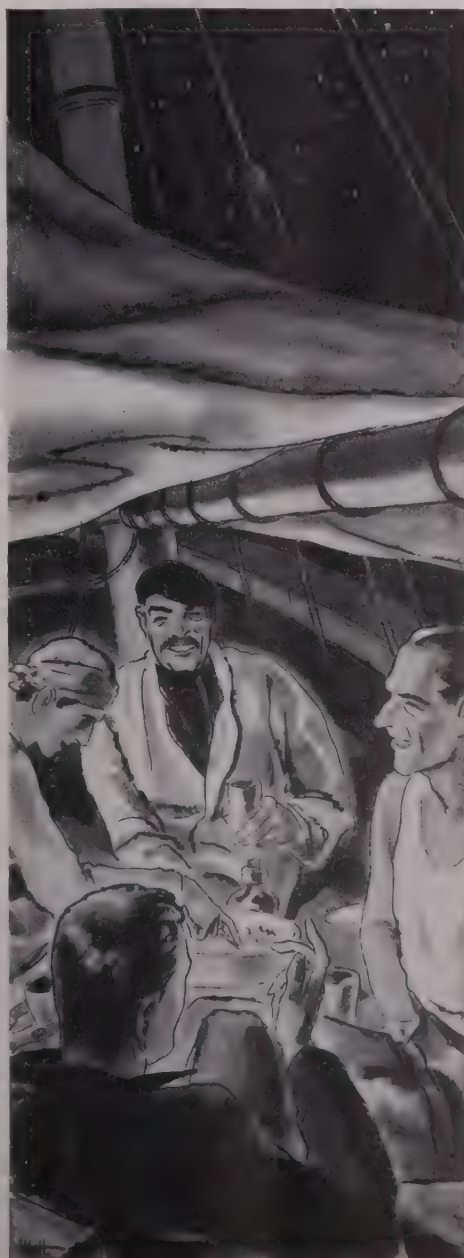
It is precisely those I wish to recall here—those meals which stand out among the high lights of my gastronomic travelling. I don't think I can start better than with the extraordinary adventure that Jones and I had a few miles out at sea from Rimini, on the Adriatic shore. We were riding one of those fiendish bicycle-rafts and we went out too far, and we were drunk with sunlight and Chianti, and a sudden squall rose. Jones and I foundered, and would have been drowned if not for Piero and Piero junior, who were out fishing. (Jones might have swum

back to Rimini, but I wouldn't. For whereas I am capable of the most extraordinary aquatic maneuvers in a swimming-bath, my nerve leaves me completely when there are no pipes to get hold of within six feet.) So the two Pieros took us aboard, and of course they weren't going to turn back to Rimini for our convenience. The sunlight dried us very quickly. There was a large flagon of wine on board, dressed up in a straw petticoat. Sunset came, like one vast "Adoration of the Magi," their goblets shining, and their platters laden with gems. The shore was hemmed with looped necklaces of diamonds. Piero dived into the cabin and reappeared with a single frail candle. He surrounded it with tissue-paper and placed it at the bow, and it looked like a luminous flower blossoming there.

The first stars came, and the second stars. It was dark now. We were hungry. So Piero and Piero junior stabbed the floating phosphorescences with a sort of trident. I can remember no dish so succulent as those little fried octopods were, washed down with great gulps of wine, with the Adriatic stars flaring above and the rose-pink flowers blossoming at the bow.

You see what I mean now? I have eaten in the Ritz of many capital cities. There is even a Ritz in Oshkosh, Wisconsin, and I have eaten there. But never has Sole Marguéry in Paris or grilled sturgeon in the Grand Hotel Hungaria in Budapest, approached the glory of the little fried squids. And there wasn't any menu. And there weren't any napkins. . . .

So now for a party in Morocco. The company this time is more exalted than it was in the fishing-boat off Rimini. We were the guests of a distinguished sheikh. We sat on exquisite rugs woven in the villages on the foothills of the Atlas. A (Continued on page 60)



Drawing by
WALTER KLETT

I can remember no dish so succulent as those little fried octopods washed down with great gulps of wine, with Adriatic stars flaring above, and pink flowers at the bow

Beauty Tables Fit Period Rooms

BY ISOBEL SMITH

The golden brocade of the William and Mary dressing table, lower left, accents keenly the soft lacquer red of the Spanish candlesticks, a shade also found in the antique box and repeated in the lacquer mirror frame. Old perfume bottles of black glass and a gilded Spanish mirror complete the fittings. Courtesy Rose Cummings and Signorina Eugenia

Below, right—Primitive in form and decorated with conventional patterns depicting equestrians, the hammered silver toilet set is unusually pleasing on this formica dressing table. The black crystal perfume bottles are decorated with modern figures—etched in gold. Courtesy Rena Rosenthal and Saks-Fifth Avenue

THROUGH the centuries artists and craftsmen have adorned milady's toilet accessories in a manner displaying their utmost skill. Elaborately carved combs and receptacles for toilet materials were much cherished by the queens of ancient Egypt, and later even more lovely mirrors and pomade jars graced the beauty tables of Sybaris and Pompeii. Goldsmiths and enamellers gave to the women of the Renaissance extravagantly beautiful jars and bottles in which to keep their exotic perfumes and mysterious beauty potions.

Perhaps at no time were dressing table appointments so interesting and varied as during the eighteenth century. Lacquer, ivory and jade from the East and exquisite European porcelain all found their way in some form or other to the luxurious boudoirs of the ladies of fashion. Modern artists and craftsmen are taking materials used for centuries, as well as new woods and metals, and are giving the dressing table appointments a significance consistent with the sophistication which characterizes modern life.

A table recalling Baroque



Archaic motif in modern silver





Emphasizing a classical note



With a provincial accent

Queen Anne grace and modern chic

PHOTOGRAPHS BY WHITING-SALZMAN



Three countries have contributed to the loveliness of this Empire group at the top left; Pompeian perfume bottles from France, English Regency mirror, and slave flower urns from Italy. Modern in manufacture, the silver toilet articles are Empire in design. McMillen Inc. and Black, Starr and Frost-Gorham, Inc.

A Louis Seize screen makes a colorful background, at the top, right, for this poudreuse, with its rare Louis-Philippe provincial candlesticks, Louis Seize opaline and gold bottles and miniature-decorated boudoir set. The Pillow Shop, Cartier, Inc. and C. Vandevere Howard

Modern accessories (left) bring a note of gayety to the Queen Anne beauty table, including an amusing von Veith enamel flower holder, modern enamel appointments with Chinese decoration, a blanc de chine lamp and jade and teak box. Henry F. Bultitude, Bonwit Teller, Inc., Chintz Shop and Rena Rosenthal



The old Spanish monks first discovered this small blue lake in the California hills, and they gave it the mouth-filling name of *El Triunfo del Ducísimo Nombre de Jesús*. Here George Reynolds, artist, has set his charming and fortress-like weekend retreat—alone and solitary, yet welcoming—the perfect spot for the man who loves to paint and to associate with hills and water. Photographs were obtained through Sherwood Hall

And because it all seemed so much like a bit of Italian scenery, he carried the idea right into the house, and through all four of its rooms. Below is the guest room, which opens on the balcony. The walls have been left rough with unfinished beams and native stone, but the harsh, fortress effect is softened by draperies and counterpane of antique red brocade and the colorful triptych over the chest

A MOUNTAIN LODGE *for the* CALIFORNIA GUEST



This is a room of at least twenty moods, we're sure—some sociable, some solitary. This great, high-ceilinged living room and studio with its antique Italian furnishings, overlooks the lake. For convivial moments Mr. Reynolds designed and had made an unusually hospitable refectory table, 18 feet long, which is not seen in the picture. Beside the fireplace, behind a Savonarola chair, is a richly carved, 15th century chest to hold fire wood



The armoire, at one end of the living room, once held the vestments of some ancient Spanish sacristy. On the right is an inlaid walnut desk, over which hangs an old mirror. The desk chair is from Tuscany, and on the stone floors are warm Hammedan rugs. For the more picturesque moods when electricity seems incompatible with the stillness, the room is fantastically lighted with dozens of candelabra



Two different views of a famous snuff box, the miniatures of Napoleon by Isabey dated 1810. From the Cleveland Museum of Art

Little Boxes of Great Fame

FAMOUS artists originally created these small objects of beauty which were the rich possession of enchanting ladies and proud cavaliers. From the 17th Century to the first quarter of the 19th, the most conspicuous object in the personal use of man was a snuff box. The ritual of its use we now see only on the stage in romantic plays, or in the revival of classical comedies reflecting the spirit of the times. When snuff-taking was first introduced in Europe various materials were employed to create boxes; soon the intimate character of this personal accessory brought to the courts of France the finest work of the goldsmith, enameler and jeweler. They rivalled one another in creating objects of surpassing beauty. France was leading the way in producing works of art that spoke eloquently of the fine taste of the donor. At this same time bonbonnières of precious metals in-

BY HARRIET JOHNSON

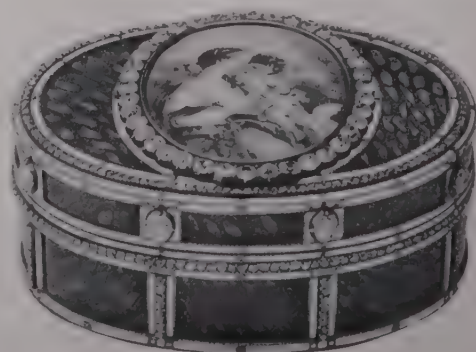


One of the most famous miniatures of Napoleon, above, on a box dated 1810, is a gift of Mr. and Mrs. J. H. Wade to the Cleveland Museum. At the left is a French 18th Century snuff box, gold, with a portrait of Catherine II in grisaille. Right, French 18th Century box of gold, decorated with rose diamonds on enamel. These two boxes are in the Metropolitan Museum of Art

laid with jewels came into existence as gifts for women. These were known as sweet-meat boxes, and bore a close resemblance to snuff boxes.

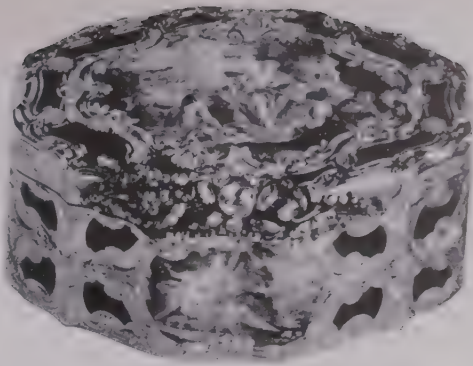
During the reign of Louis XIV both snuff boxes and bonbonnières showed rounded corners, while under Louis XV the oval shape tended to supersede the circular. Under Louis XVI the rectangular shape again found favor. Few names of the painters who lavished their skill on these exquisite little boxes are recorded. Petitot, the son of a sculptor and architect, decorated many of the most beautiful boxes of these three kings. It was he who first perfected painting in enamel. Among the enamellers of the 18th Century three stand out as supreme: Julian Alaterre, Jean Jacques Prevost and Henri Clavel.

In the Metropolitan Museum of New York is one of the finest collections of boxes in existence. A





Dark blue enamel and wrought gold box, with Venus and Cupid enameled after the manner of Boucher. The Wallace Collection



Upon the lip of this chased gold box is a lavish bouquet of diamonds. Romantic episodes in pale enamels — Wallace Collection

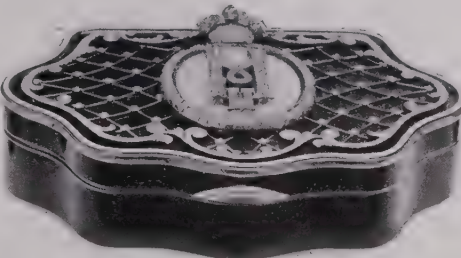
lover of these small objects which contain so much beauty and history, will do well to spend an afternoon in the room where they are kept.

Among the snuff boxes in the possession of the Cleveland Museum of Art are two rare souvenirs of the great monarch, Napoleon. One, as you will see by the photograph, has a portrait of Napoleon placed on an altar or shrine, with a figure of a god placing a wreath upon his head. By pushing a little button, the head disappears behind the altar. This arrangement suggests interesting conjectures as to the necessity of the owner protecting himself from possible political persecution by causing the Emperor's likeness to disappear when in the presence of political foes.

The other one has an inset in



An ivory miniature of Louis XV decorates the lid of this agate box. Edges are finished with finely chased gold.



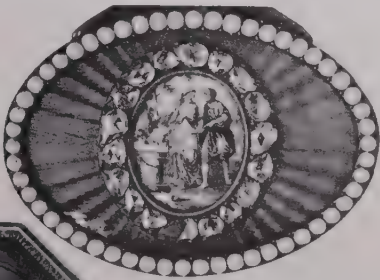
Diapered with jewels and gold wire is the gem-encrusted monogram on this Russian box, red enamel over gold. The Metropolitan Museum of Art

the cover, a portrait of Napoleon by Isabey. This is surrounded by diamonds, and the rest of the surface is beautifully enriched with engraved ornaments. The gold is in three colors—yellow, red and green, the red and green being relieved against the yellow background. Inside the cover is the following inscription: "Precieux Souvenir de Reconnaissance Donné Par l'Empr Napoleon 1^{er} A L'Abbé Bonavita, Son Aumonier".

During the reign of the last Tzar of Russia, Faberge was famous as a craftsman working in precious metals, enamels and jewels, in creating snuff boxes and other objects of beauty. Collectors regard his work as comparing favorably with that of the renowned artists of earlier periods and (Continued on page 56)



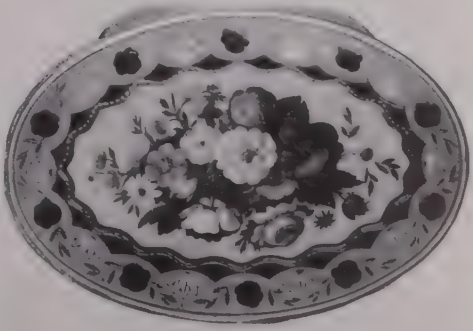
Rock crystal snuff box in the style of Louis XIV with a miniature inscribed, "Image de son Altesse Louise Henriette de Bourbon-Conti, Régente de France," and framed in repoussé gold



Pearl-edged box enamelled *bleu de Roi*. The center medallion, framed in large brilliants set in platinum, shows a man and woman at love's altar. The rim of the lid is pale enamel



Cupid in blue and white draperies covers the entire top of the box above. This box is further ornamented with dark blue enamel bands. At the left, Venus, carved in lapis lazuli, offers her sacrifice to Love. A gem of the enamelers' art is the oval box, right, with its multi-colored bouquet. Unless otherwise noted, boxes on this page are in the Carnegie Museum, Pittsburgh



Broadway to-Date

The passing show—so passing, so showy!—flattered, flayed and fumbled—with a remark on the organic and inorganic

BY BENJAMIN DeCASSERES

THE QUICK AND THE DEAD

THERE are two kinds of brains, the organic and the inorganic.

There are thus two kinds of art-products—the organic and the inorganic.

By the organic I mean the play, the music, the painting, the dancing, the literary production that glows, moves, stimulates, is alive from within, is Dionysian.

By the inorganic I mean those plays, etc., that are static, mechanically constructed, academic, fossiliferous, that have instead of the breath of life the breath of box-office.

Now, "the trouble with the stage" in New York at the present time is just this: most of the plays are inorganic.

There have been, to my way of seeing, just three organic plays produced at this writing—"Counsellor-at-Law", "Clear All Wires!" and "That's Gratitude." And there are just three organic musical comedies, "Of Thee I Sing," "The Cat and the Fiddle" and "Show-Boat."

CLEAR ALL WIRES!

Something new, fresh, brainy and comic—without being side-splitting—blew into town with "Clear All Wires!," a play by Bella and Samuel Spewack, who evidently know what they are writing about, and have done it with great gusto and considerable penetration.

Both Spewacks are salted foreign correspondents. So when they set out to spoof the will-to-grandeur and the all-depends-on-me airs of American correspondents in the key-capitals of Europe they finished the job by giving us as delightful a bit of entertainment as has been seen hereabouts for some months. All the more so as "Grand Hotel" Shumlin produced it with an impeccable cast of 28 and Thomas Mitchell played the bombastic, lying, bull-throwing Moscow correspondent of the *Chicago Press* with a whirl and a twirl that smashes many records—for he is on the stage all the time, doing most of the talking. There is a caricatural depth to "Clear All Wires!" that puts it outside of the mere hokum

PHOTO BY WHITE



PHOTO BY FRANCIS BRUGIERE



Angna Enters in "The Dance of Death," one of her brilliant compositions which she will present later in New York. Tamara Geva and Clifton Webb in a dance, "Alone Together," in "Flying Colors" which is playing at the Imperial Theatre

Katharine Cornell and Guthrie McClintic in their home in Beekman Place, New York City. Miss Cornell will appear in New York this winter in Thornton Wilder's translation of André Obey's "The Rape of Lucrece" and Sidney Howard's "Alien Corn." Mr. McClintic directs all the productions of his wife. The white jade figure shown below is Kwanyin, a priceless Chinese jade figure, which Mr. McClintic presented to his wife, Katharine Cornell, at the close of her engagement in "The Barretts of Wimpole Street." Kwanyin is a dispenser of mercy, a protector of mothers, the "White Robed" who gives souls to little children. The figure bears the imperial seal of the Emperor Chien Lung (1736-1795), and is reputed to have been one of the treasures of Tzu Hsi, the great Dowager Empress



PHOTOGRAPHS BY VANDAMM



field. Its dialogue is deft and most delightfully fresh.

The story is something like this: Buckley Joyce Thomas has been sent by the publisher of the powerful Chicago *Press* to Moscow because Thomas pinched his "Follies" girl. The girl, Dolly Winslow (Dorothy Matthews), follows Thomas. In Moscow the bombastic and all-American Thomas has got to get a sensation to make him solid again with the boss. So he finds "the last of the Romanoffs" (played superbly by Eugene Sigaloff), a fantastic character, whose wife has been Thomas' mistress. Thomas is going to have him shot in the leg in the latter's office. The Commissar for Foreign Af-

fairs, however, calls on Thomas as the shot is about to be fired. Thomas throws himself before the Commissar, is shot in the arm, and becomes the hero of Russia.

Meantime Thomas' boss is after his girl, and Thomas ships her to Siberia (she thinks she is going to Paris to meet the Big Squeeze from Chicago). All sorts of rapid-fire complications follow in the third act, which ends by Thomas being ordered out of Russia and finally hired by Hearst to go to China.

Do such things happen? Well, the Spewacks ought to know.

There are many fine bits in this satiric melodrama, and every person in it is a clear-cut personality. Many of them are Russian.

"Clear All Wires!" really opens the season with a great laugh-bang, and Thomas Mitchell is now a Broadway institution.

FLYING COLORS.

The latest revue by Howard Dietz, with some passable music by Arthur Schwartz, is always eye-fetching, due to the beautiful, and sometimes ultra-gaudy, settings of Norman Bel Geddes; but in the manner of real substance I cannot vote it up to "Three's a Crowd" or "The Band Wagon."

It starts out well paced and side-splitting enough; but after the first act it goes to pot, sort of gets tired and soggy, especially when the chocolate maidens from Harlem do over and over again what we have seen them do for years.

The big props of the revue are Charles Butterworth and Clifton Webb, with Tamara Geva and Patsy Kelly as runners-up. And as for the chorus, there are some beautiful girls in it—enough to revive my hope that even feminine beauty hasn't (*Continued on page 62*)



Again the Well Dressed

THE COOL AUSTERE WHITE OF FINE LINEN;
THE WARM IVORY WHITE OF SATIN AND PLUSH;

Arranged by DOROTHY WHITNEY

Bowknot blanket ensemble, St. Mary's Woolen Company. White mesh blanket, Esmond. Moonstone satin quilt and pillow, Nancy Lincoln. Linen sheet with appliquéd border, Léron. Linen with Appenzell lace in Lovebird pattern, Munyer

The Frivolous White Bed, in the grand manner. Blanket and pillow covers are in white satin, and an ivory taffeta canopy adds a certain importance. Carlin Comforts. This photograph was made in the apartment of Miss Rose Cumming



Bed Wears White

THE FRESH SNOWY WHITE OF FLUFFY WOOL:
THE DELICATE CREAMY WHITE OF OLD LACE

For the very special benefit of the man who demands masculinity in décor, Cyril Gorainoff designs a gay linen affair on which the Master and his hounds follow the scent in diverse directions. Nancy Lincoln. And of course, the tailored spread with a really man-size monogram. McGibbon

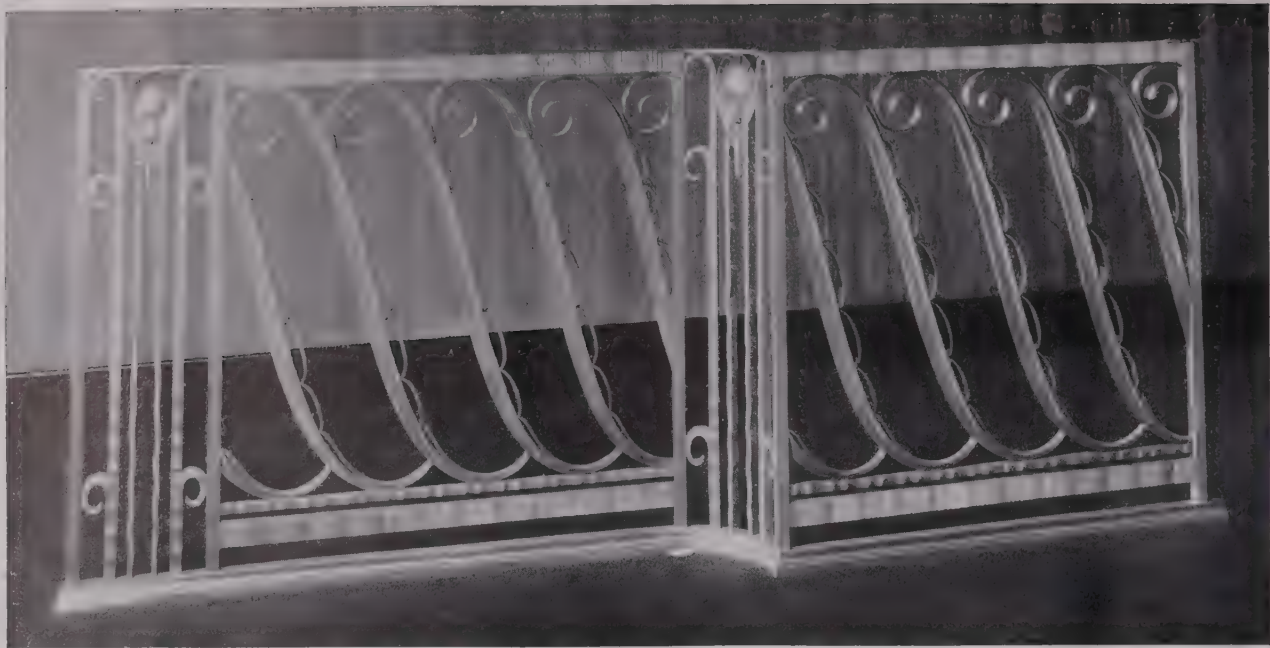
The Modern White Bed, with a keen sense of the dramatic. White plush bed throw, spattered with black ermine tails. Grande Maison de Blanc. Crêpe satin cover, appliqué in reverse. Léron. Majestic Tower apartment, decorated by Mrs. Tuckerman Draper. Bed by Frankl



PHOTOGRAPHS BY WHITING-SALZMAN



The Quaint White Bed—for the young girl. Gay pastel triangles on the white crêpe cover to keep it from being too snowily “jeune fille”—and the white comforter is decoratively disguised by a hand painted background in blue. Léron, and Nancy Lincoln. Junior League bedroom, Waldorf-Astoria



A railing that makes the most of fluid curves, arrested at intervals with static panels

METAL MASTERPIECES—

Studies in Useful Beauty

Objets d'art with a job to do, and a very decorative way of doing it



Wild geese flying fancifully across a background of flowers form the aluminum grille over the dining room portholes in A. V. Davis' yacht "Elda". Geese stand out in relief

A balustrade which adds importance to a simple staircase by sweeping upward in a series of harmonious aluminum curves suggesting the rhythm of waves. This is another detail of Mr. Davis' yacht. Metalwork on this page by Kantack



It's no longer a Luxury.

**use exquisite
hand-blown crystal
three times a day—
you can afford
Steuben at the
new low prices**

● There is a joy that only hand-wrought things can give.

Each piece of this hand-blown crystal has that beauty of an individual masterpiece—for in this new world it is made by a craftsman who learned his artistry in a far-off country where glass blowing is a tradition passed on from one generation to the next.

His art gives to Steuben that diamond-like clarity that no machine-made glass can imitate. Flick a lovely piece of Steuben with your finger and it gives that precious bell-like ring that tells you it was made by hand.

Now you can make your table lovely every day with Steuben at the new prices. Every Steuben design is an open pattern so that you can readily supplement the cherished pieces you already own.

And the new Steuben designs for fall are inspirations! Such style, such elegance and sophistication—you won't be able to resist them. Not at these new prices!

● The new Saint Tropez design has all the verve of the gay continental watering place whose name it so appropriately bears. Its cool frosted decoration cannot be achieved in mere machine-made glass. The goblets are now only \$48 the dozen . . . the champagne glasses are \$48 . . . the plates are \$54.



(Left) The new Riviera design's cool elegance is accented by the decoration that is engraved in the crystal as delicately as an intaglio is cut in a gem. This quality of decoration is impossible in ordinary machine-made glass. You'll find it only in hand-blown crystal. Goblets are \$48 the dozen, sherbet glasses \$42.

(Right) A new Steuben vase with its smart cut pattern of straight, interlacing lines and gay polka dots lends a modern note to your room. Its graceful, balanced shape and diamond-like clarity give the merest handful of flowers distinctive loveliness. Only \$17.



Steuben crystal

A product of the Corning Glass Works, Corning, New York

(Cont'd from page 48)



A lighting fixture in the modern French mood manages to make three cut-marble light shields a logical part of its gayly floral pattern. Designed by Kantack

PHOTO BY BONNEY



The characteristic simplicity of forged ironwork is well adapted to modern décor. This sweeping balustrade by Scabo is a convincing case in point

A bit of the jungle for our chill northern walls—tropic flora and fauna in metal over dark green glass. A mirror makes the center panel. Designed by S. de Kosenke. Sterling Bronze Company



Aluminum gulls, flying above an aluminum sea—another grille with a feeling of wind and light sweeping refreshingly through the pattern



Quiet



Beauty



Wear



Enduring Through the Years

That soft luxury, silencing all footsteps, that rich fullness of color and unblemished texture—will they endure in your floor coverings? When your carpetings come from the Looms of Mohawk, restful quiet and lasting beauty are assured for your floors. You are investing in quality, without extravagance. Mohawk offers you a *complete* range of weaves, widths, designs and colors. One of our carpet specialists awaits your invitation to consult with your decorator or dealer.

MOHAWK CARPET MILLS, 205 Fifth Avenue, New York
Mills at Amsterdam, New York

MOHAWK *Styled Rugs & Carpets*

Common or Garden Talk

Observations of an Amateur Gardener

BY GAY YOUNG

DAHLIA enthusiasts hovered around the crowded ballrooms of the Pennsylvania Hotel for the two days of the national show, proud of what they had been able to do in spite of the drouth. Presidents and would-be-presidents shared honors with novelists and an aviatrix when it came to having dahlias named for them. The Herbert Hoover is a cactus dahlia of orange-red—Franklin D. Roosevelt is huge and rose-tinted. I cast my eye about for the other candidates, and finally saw a likely-looking specimen for Norman Thomas. A blazing red beauty, it was collecting compliments right and left, but when I looked at the label I found that it hadn't any particular political affiliation after all. Its name was simply "Satan".

Amelia Earhart, a huge orange-tinted coral bloom shown by Major James B. Eastman, of Maryland, took the silver medal for the best undisseminated seedling, after two days of spirited judging being spent on this particular class. A runner-up in this group was a sturdy white bloom, touched with lavender.

Kathleen Norris, a pink flower, got the award for the largest and most perfect bloom in the



PHOTOGRAPHS BY MAC-MEE

A copper pail full of fall color—fifty varieties of flowers were massed in two bouquets at the entrance of the garden club division of the Dahlia Show. These were arranged by Mrs. Wm. A. Starrett, flowers grown by club members of Madison, N. J.

Below are two prize winners at the Dahlia Show. The erect bloom is the Badad, fiery red, raised by Mrs. W. J. Neal, of Flushing, L. I. Beside it is a cactus dahlia, deep purplish red shading off to white. Raised by Stanley D. Pearson, of Pleasantville, N. Y.

show—grown and displayed by the Ruschmor Dahlia Gardens, Rockville Center, L. I.

MISS Virginia Stout, of Short Hills, won a special prize for the most outstanding vase of dahlias. Mrs. Charles V. Smith of Far Hills was given six first prizes, and Dr. Philip G. Cole, Tarrytown, and Robert L. Sell, Long Branch,

L. I., each won four firsts. Robert F. Cutler, of Suffern, N. Y. and Judge Abram I. Elkus, of Red Bank, N. J., won two firsts each. A. Swoboda, of Ridgefield Park, N. J., won seven first and four second prizes in special amateur classes. The gold medal for commercial growers went to Fisher and Masson, of Trenton, and the Darnell cup for the best-keeping dahlia went to Veile and Mendham, of Easton, Pa., for 12 blooms of the rose-shaded Jerome Kern.

The Garden Club show, which admitted only amateurs, had a fine exhibit of all kinds of flowers, and was a popular feature of the show. Mrs. Jules E. Rosenthal, of Great Neck, won three firsts in this section. Other winners of first prizes in the classes of garden flowers were Mrs. J. J. Maier, of Great Neck, Mrs. C. A. Lindow, of Roselle, N. J., and Mrs. Charles V. Smith, of Far Hills, N. J.

The officers who will head the American Dahlia Society for the coming year are: Warren W. Maytrott, of Vineland, N. J., president; George L. Stillman, Westerly, R. I.; John Vincent, White Marsh, Md.; W. Atlee Burpee, Philadelphia, Pa.; George W. Frazer, Williamantic, Conn.; J. A. Kemp, Little Silver, N. J.; George L. Farnum, Media, Pa.; Mrs. Charles H. Stout, Short Hills, N. J.; Mrs. George Holland, Williamsport, Pa.; Mrs. Frieda Fisher, Trenton, N. J., and Derrill W. Hart, New York, vice-presidents. C. Louis Alling of West Haven, Conn., was elected secre-



A plain statement of facts concerning ANTI-FREEZE

Important Information for the Protection of Car Owners

IN AN EFFORT TO CLEAR UP the confusion regarding anti-freeze, which appears to exist in the minds of many consumers, we give below the outstanding facts. The following statements are guaranteed to be correct and accurate in every particular. They are supported by the highest scientific authorities.

THE problem of preventing freezing in the cooling-systems of automobiles during the cold weather months was one that taxed the ingenuity of car owners for many years. Salt, honey, alcohol, kerosene, glycerine and many other products and by-products were used with varying success. Within the past few years, however, there has been developed a new product, a product specially designed for this one use and purpose.

That product is Eveready Prestone. It is not a general commodity used principally for other purposes: it is an anti-freeze, and nothing else. It is a scientific development, thoroughly approved by all car manufacturers; a product which embodies all the advantages of all materials previously used, with none of their inherent weaknesses.

In developing Eveready Prestone, the laboratories of Union Carbide and Carbon Corporation, keeping in mind the requirements of the U. S. Bureau of Standards for an ideal anti-freeze, worked toward a product which would satisfy the following specifications:

1. It must not boil away. A boil-away anti-freeze is both an inconvenience and a poor protector against sudden changes in the weather. Such anti-freeze requires frequent renewals, and leaves the car unprotected when a cold snap follows warm weather.

2. It must be harmless to the cooling-system. An anti-freeze which corrodes the cooling-system is a poor product to put in a car.

3. It must be effective in preventing freezing. The effectiveness of the materials commonly used before the advent of Eveready Prestone varied over a wide range. Some were effective in preventing freezing; others were not.

4. It must not affect the car finish. The fumes of boil-away products were a source of danger to the finish of fine cars. This was a weakness which those who developed Eveready Prestone were anxious to avoid.

5. It must circulate freely at the lowest operating temperatures. A heavy, viscous material, which is not free-flowing, is obviously a poor cooling agent.

6. It must be non-inflammable and odorless. Winter driving was often made unpleasant by smelly fumes, while inflammable mixtures held the possibility of causing accidents.

7. It must not "creep." Certain materials in common use had a strong tendency to leak out of systems which were tight enough to hold water but not tight enough to hold these materials. The new product, it was felt, must have *less tendency to leak than water*. Consequently, if a car could hold water it would hold the anti-freeze.

8. It must be packaged as a concentrated product. Many of the products which the public was using, because of their thick, heavy nature in the concentrated form, were sold as water-diluted solutions. The cost of canning and shipping plain water was thus borne by the public. Obviously, if a concentrated product could be packaged and sold the user could be saved that expense. Furthermore, the public had no way of telling how much of these diluted solutions was anti-freeze material and how much was ordinary water. Some brands contained as much as 55% plain water; others contained less. It was decided, therefore, that the new product must be concentrated. Thus the public could be sure of buying a standard product, always the same and always of known value.

9. It must be economical. The laboratories which developed the new product were not interested in low first-cost per gallon. They *were* interested in low cost per season. It was felt that car owners who had been buying boil-away anti-freeze on the installment plan, a few quarts at a time, would not object to a relatively high first-cost if the *all-season* cost were low. The new product, therefore, was priced to cost, for an average winter season, no more than the cost of boil-away anti-freeze.

Thus was developed Eveready Prestone, the only anti-freeze which meets *all* these requirements. But laboratory effort did not stop with that.

A NEW AND IMPROVED PRODUCT AT A LOWER PRICE

Further research developed the product to a point where it gave protection, not only against freezing but also against rust and corrosion in the cooling-system. And such is the *new* Eveready Prestone. Its use reduces the corrosive action of water on the metals of the cooling-system as follows: brass, copper, solder, aluminum and zinc, 75%; cast iron, 95%. No other "treated" anti-freeze compares with Eveready Prestone for the prevention of rust and corrosion.

The new Eveready Prestone has been reduced in price. It now offers by far the safest and most economical protection against both freezing and corrosion. The car owner who uses Eveready Prestone is assured of complete protection through all weather changes, freedom from worry and the trouble of replacements, and a clean, rust-free radiator. He insures his car, not only against a freeze-up, but also against the costly repairs that follow a rust-clogged and corroded cooling-system. He prolongs the life of his car.

National Carbon Company, Inc., Unit of Union Carbide and Carbon Corporation, New York, N. Y.



The bird-of-paradise flower, *strelitzia*, arranged in a blue Mexican glass bowl, with its own foliage. These blooms are brilliant orange, with a bird-like crest of blue, and the foliage with bluish tinge

tary. Mrs. Mabel C. Rathgeber of New Haven, treasurer for the past year, was re-elected.

ORCHIDS, proud cattleyas, sprays of odontoglossum, and infant seedlings with 7 years of hard growing ahead before they can go to debutante parties, are on display at "Orchidwood" in New Rochelle the middle of each month. I went out a few weeks ago, and found Robert Jewell and his father both in a mood to be expansive on the subject of orchid culture. Mr. Jewell's father raises orchids on his sunporch, using a humidifier to provide the extra moisture orchids have to have to keep them content. Odontoglossums are his pets; they can be kept around the house fresh and practically as good as new for two or three weeks. The daydreams of the orchid grower are in the direction of some day running on to a way of coaxing the orchid plant into bloom in less than six or seven years. That, everyone thinks, would just about revolutionize the industry. A good many people with greenhouses have in recent years taken up orchid growing as a hobby. Control of temperature and humidity is necessary, of course, but otherwise many of the varieties flourish under rather simple conditions. Prof. Edward A. White, of Cornell, has written a book outlining the habits and idiosyncrasies of orchids grown in the United States.

PAPER collars to keep the leaves of Christmas roses off the ground are recommended by Julia A. Latimer in "New York Gardens", the new magazine edited by Louise Beebe Wilder. *Helleborus niger* plants have a tendency to produce blooms before the stems are long and the buds fully mature, when leaves lie so low that the heart of the plant is exposed to the light.

WHITE gayfeather and the new marigold Guinea Gold were included in Stumpp and Walter's fall show at the Waldorf-Astoria. The gayfeather, which is similar to the familiar purple variety but more branching, is particularly good in large woody arrangements. The new marigold is already popular. Its plant grows

three feet high and crops out into masses of brilliant orange wavy-petaled flowers, much larger than ordinary marigolds. This idea of a one-man flower show is a unique one, and the Stumpp and Walter people did it up to the pink of perfection, with shrubs growing in natural environment, rock gardens, and that sort of thing. Mrs. Franklin D. Roosevelt served tea on the opening afternoon of this show.

A TOY balloon filled with water was attached to the stem of each of the hundreds of dahlias which Mr. and Mrs. J. B. Ivey shipped up to the Atlantic City Flower Show from their Lake Junaluska home, near Asheville, N. C. The flowers came out fresh from the 650-mile ride, so that the stems did not need the hot-water treatment commonly used to revive flower travellers.

AT the Dahlia Show I cornered George L. Farnum, who has just come back from a turn around all the important dahlia gardens of England and the Continent. Mr. Farnum says that he sees a great deal of promise for the future of the English bedding dahlias—a novelty to American growers. These dwarf bedders grow only about two feet high, and are a mass of bloom, for after the tips have flowered blossoms come on down the stem. Mr. Farnum said these make lovely borders—they have been developed mostly in rich red and salmon tones.

In Holland and England they're directing much more attention to miniatures than to the

huge blooms that characterize American shows. But even here the miniature is coming into its own in recent years.

Mr. Farnum was exhibiting an English variety, Dutchess, which he raised in his own garden. It was a huge bloom of lemon-yellow shading to white and flesh pink at the ends of the petals. This variety is one of several developments of American decorative dahlias taken over to England. Frequently, in adapting themselves to the climate and soil there, dahlias will be changed in character and coloring. Sometimes these types preserve their new characteristics when they are brought back—the Dutchess did.

A DISCUSSION of greenhouse roses conducted by George H. Gillies, head gardener of the Marshall Field estates, will be the program of the November 16th meeting of the New York Horticultural Society. Two groups of exhibits will be shown at this meeting: vases of outdoor flowers arranged by amateurs and vases of roses by professionals.

PHOTOGRAPHS BY PETER A. JULEY



Foliage of the passion flower, arranged in a tall crystal bottle. This and the bowl of flowers above were arranged by Mrs. Walter Hine, who has written a book on flower arrangement. It is to be published soon by Scribner's. This was exhibited at the New York Horticultural Society

GARDENERS of large estates have an opportunity this winter to take a course in botany and soils similar to the courses given at Yew and Edinburgh. This series of evening lectures is offered by the New York Botanical Gardens, at the headquarters of the New York Horticultural Society. So much interest has been shown that a less technical class may be started.

Let us show you the town

WHAT torrents of words, spoken and written, are loosed when there arises that inexhaustible theme called New York!

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Incidentally, this is the season in New York. And the current issue merits your very considered attention.

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Little Boxes of Great Fame

(Continued from page 43)

are constantly seeking specimens of his work bearing his signature.

The last order given by the Tzar as gifts to his wife and children was executed by Faberge at the time of their death. The royal family never saw these gifts but it was the writer's privilege to see them at leisure and be lost in admiration at their originality of design and ravishing color. Instead of a thumb press, one touched a leaf of a flower made of diamonds and the top of the box raised slowly, revealing a treasure within. On each box, concealed in the decoration of jeweled flowers was a spring for raising the lid.

Faberge also made, by order of the Tzar, a birthday gift for the Tzar's mother, the Empress Dowager, a reproduction of the footman who stood on the back of her sleigh when she drove in winter, using lapis lazuli for the coat, grey jade for breeches, coral for trimming, and a brilliant black stone for the high hat. This figure was a box in disguise, one of the few mementos that escaped with her from Russia to England.

The Carnegie Museum, at Pittsburgh, has an excellent collection of valuable snuffboxes, some of which are illustrated here. They are from the Herbert Du Puy collection, a gift to the Museum.

There are many interesting snuffboxes in the Wallace Collection in London; one is decorated with raised designs of fruit and flowers in colored stones foiled underneath. While the marks on this box are indistinct it is pronounced style of Louis Quinze, and attributed to the second half of the 18th Century. Another is of wrought and chased gold, with dark blue enamel; panels framed in festoons of laurel leaves show enameled decoration in the manner of Boucher, with Venus and Cupid on the lid. This box is believed to have belonged to Stanislaus Leczinski, King of Poland, and father of Marie-Leczinska, Queen-consort of Louis Quinze. This box has the maker's stamp: LP over D; Paris Hall Mark for 1764-5 and fermier's mark of J. J. Prevost (1762-68); Bethnal Green 1879. Scratched on the lid inside is D67. 84. O. O. French. It is in the style of Louis Quinze and was made about the middle of the 18th Century. A third box is of gold, wrought, chased and colored in three tints; decorated with translucent green enamel on a diapered ground. At the lip is placed a bouquet of diamonds. Set into the lid, sides, and bottom are enameled panels in delicate colors, inspired by Le Moyne and the decorative painters of the earlier Louis-Quinze Period. It bears indistinctly the discharge mark of J. J. Prevost (1762-8).

The visitor to London has long enjoyed this group of boxes in the Wallace Collection. Today there are fast growing, splendid collections in our own museums, and in the many private collections being assembled in America.

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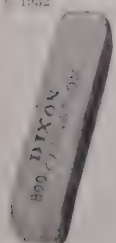
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Authors Are People

(Continued from page 12)

is at the far end of a large entrance hallway, which, with Mrs. Miller's own bedroom, dressing room and bath, comprises the first floor of the duplex. Up a curving flight of stairs are the dining room, kitchen, pantry, and several small bedrooms. The hall and steps are carpeted in dull mulberry, harmonizing with the deep rose satin draperies, which reach the floor. The wallpaper is glazed in a pattern suggesting Italian marble, while the color scheme is further accented by a pair of 18th Century sidechairs upholstered in rose damask, and by an Adam mirror decorated with touches of antique red.

The curve of the staircase makes a convenient angle for the piano, and in a corner near the front door is a Sheraton corner cabinet containing some crested English china which belonged to Rufus King, Mrs. Miller's grandfather, when he was Minister to England in 1844.

Color is the most important item in Mrs. Miller's own bedroom, which relies for its effect on a particularly sophisticated treatment of a series of blues. The carpet is the darkest shade; the walls are lighter, but intenser, and the ceiling is almost a powder blue. The furniture is all of light woods—the bed a charming French piece with carved and gilded swans on either side of the curving headboard. It is piled high with velvet pillows of an old French shade of blue and quilted, as is the coverlet. A chiffon flounce of old rose falls to the floor. There are touches of rose here and there in the accessories, and on the opposite side of the room stands a delightful little pink figured chintz-covered settee. The windows are shaded by blue Venetian blinds

and very full blue taffeta draperies.

Perhaps the most original room in the apartment is the dining room, although the effect has been brought about with traditional material in a very simple manner. The trick is the silhouette principle. The walls are dead white, the floor has been stained very dark and the rug is as black as a fabric gets without being quite jet black. The Chippendale and early 19th Century mahogany furniture looks even darker than it really is against the light walls. So that the first impression one gets is that of a black and white room—which according to all the seers is the last cry in modernity.

At any rate, the modern touch does not stop there. For the built-in wall cabinets have that chunky, structural appearance, as if the sides were part of the steel girders of the building, thinly disguised—as indeed they are. Inside, the niches are very deep and painted a bright sea green, a striking background for gold lustre ware, and the rich colors of ancestral Royal Worcester plates, and a primly sprigged old-fashioned dinner service. The dining room chairs contribute their own modern bit, for although the frames are Chippendale, they are upholstered in green fabri-koid. The green note is continued in two ferns beneath the undraped windows, which are screened by white Venetian blinds.

But the most arresting group in the room is the distinguished Chippendale side table, with a mahogany wall rack hanging over it, between two of the niches. Its delicately carved outline is silhouetted darkly against the white wall—without losing one bit of its splendor of detail.

Soignée Beauty of Old French Furniture

(Continued from page 27)

de Maintenon. Extravagant by nature these ladies expressed their desire for display in the lavish ornamentation carved on the furniture and applied to other decorative objects, many of which were inspired by one or the other of these favorites of the king.

It is this greater refinement combined with the undulating curves which distinguishes the furniture of the Louis XV period and results in its having so dignified a charm when part of a suitable setting. For as any experienced cabinet-maker who is engaged in copying the original models will admit, it represents the most decorative style of woodwork ever evolved and is one that demands the closest attention to the minor details to insure a perfect result.

The furniture arts of this time in France belong to what is known as the Rococo, a style largely inspired by the Chinese forms. It is still possible to see very distinct domination exercised by the king's favorites, of whom Mesdames de Pompadour and

du Barry were the most prominent.

In referring to the other, now popular, French 18th Century furniture, that of the Louis XVI period, we used the term formal. Many of the original pieces could be so designated, but there are more that while retaining the straighter lines lack any suspicion of stiffness.

It is mostly the Louis XVI style that has been accepted by modern cabinet-makers as a model. When comparison is made between the furniture of Louis XV and that of Louis XVI, a complete change of shapes occurs with the latter, a change that had begun to make itself felt before the end of the Rococo period. Chair backs are mostly rectangular though some were medallion-shaped while caryatides and pilasters with Ionic and Corinthian capitals were frequently applied to the fronts of larger pieces.

Like the Louis XV, the grace of the Louis XVI style lends itself especially well to the more elaborately fitted boudoirs and bedrooms.

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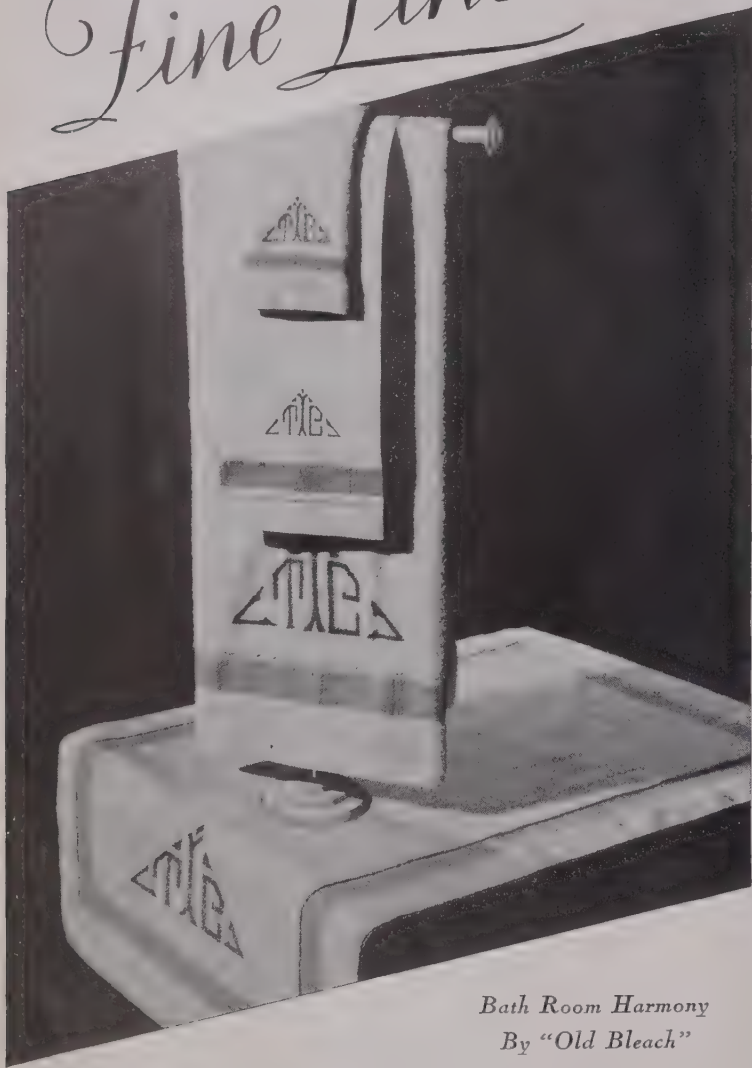
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"The Stag at Eve Hath Drunk His Fill"

(Continued from page 29)

Rose (her maid) has got to go around with me this winter, but I'm going to spike that if I can make better arrangements. I'll tell you about the boy I liked later. He's a soph at Yale. Comes from Montclair, he says, but I don't believe him.

Pa did one of the nicest things for our guests that's ever been done. He hired fifty or seventy-five chauffeurs and if the boys came out in no condition to drive the girls home, one of our men took the wheel. So all the girls' mothers could feel much safer.

My dress was pale green, smooth, tight fitting—nothing girly-girly. Ma thought all debutantes should wear white, but I said maybe they did when they lived in the nursery until the bitter end but that they didn't any more. So that was all right. But I can show it to you when you come back. I'll be wearing it again. My allowance has been cut this winter, just when I'll be needing it the most. Pa says he's got to pay for the party, and he's stuck with some second mortgages or something whatever they are. He's worried, poor lamb. But we must have a little left. I guess this affair set him back about \$25,000 and it won't be over until the house and garden are in shape again. He won't tell me what it cost. But—the new pavilion, two orchestras from New York, all that fire-water (he told the waiters to serve some cut stuff toward the end—but even so), spot lights on the trees, the caterer and his regiment of haut-boys, a fancy lovers' lane arbor effect down that path that leads to the beach, the beer garden, besides the chauffeurs at the door and all the rest of it. The flowers came from the garden; we saved a little money there. It's lucky we had the party before the garden was stamped on this way.

I know I run a risk having my party so early in the season. I told Ma none of the boys would want to dance with me so much after they had used up their invitations to my party. They would be mean that way. But Ma wanted it in the summer, while we were still at the beach, so I said I'd take a chance. But I've made up a few don'ts for myself. See if you don't agree. First, never look at the stags in the line; look up at your partner and laugh like anything as if you were having the time of your life. That gives the

stags the idea you're full of pep and not over-anxious. Another thing. Don't get stuck with a bunch of girls. Stand out alone from the group so that a guy can pick you up. Can you imagine anything more horrible happening than what happened to Louise? Remember when that boy waved a five-dollar bill to the stag line to buy a cut-in? A thing like that would ruin you forever. And don't preach to the boys. I've learned *that*. They have a right to get drunk if they want to. They'd be poor sports if they didn't. I hate the good sissies. Jack was terribly funny last night; he was tight as a tick. He brushed a whole tray full of champagne glasses off on the terrace. And then, feeling great, he said: "Let's make this a wrecking party!" And he kicked right through one of the French windows. He cut his ankle so badly Pa had to see that he was sent to a hospital. He's a swell guy, though. I guess he won't play football at Princeton this year.

I had another funny experience I want to tell you about. I danced about seven steps with a boy, forget his name, oldish, around twenty-eight or so, quite stewed. He started in ragging me right away, instead of saying what a lovely party it was. He said I had to keep my head, be natural. He said all of us girls were posing, trying to be tough like a bunch of chorus girls. And he said all the chorus girls were trying to be so refined. The results were sickening he said. I wanted to ask him if his name was Mr. Lord, but P. G. cut in and I couldn't hand him a laugh even, I was so surprised. I hope I won't meet many like *that*.

It's getting late and I must dress for that dinner. Be sure to get here in time for the Meredith's and don't forget you're coming here for dinner. When will you be back? Have you seen any cowboys? Forgive this long screed and *don't show it to anyone*. O I do hope the boys will like me, don't you? You know, Polly dear, I get a little frightened sometimes. Suppose I should *ever* have to sit out at a dance; or suppose no one should ask me for supper. I sometimes punish myself trying to imagine it. I think I'd go right home, wouldn't you? I don't know why I care so much but I do. I'm crazy to see you and talk things over.

Yours for a Clark Gable before Christmas—

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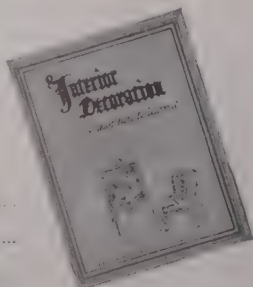
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“Some Wild and Lovely Meals”

(Continued from page 37)

sort of janissary stood behind the sheikh during the whole meal. He was quite human, but he did not twitch an eyelash. He could give the Royal Horse Guards a lesson in immobility. We were attended by three coal-black negresses, consummate creatures. So silent were these, too, that you might have thought them marionettes, excepting that they did not creak. At the beginning of the meal and between courses, one negress held out a brass basin, for us to hold our arms out over it. The second poured scented warm water on our hands from a brass ewer. The third feathily wiped our hands. Dish succeeded dish in bewildering opulence, set down between us in great straw containers usually. There were no forks. We thrust with our hands into odorous hills of *couscous* or with our fingers stripped delicate ribbons of fish from the bones. But the *chef-d'oeuvre* was a dish of mutton and whole onions, stewed in honey. I repeat, stewed in honey. It was celestial. If you are sceptical, go to Morocco for yourself; try it, and you will believe. But remember to be very gracious when your host, the sheikh, explores the hot depths of the stew with his fingers and hands over to you some particularly succulent morsel. And remember there are roast quail to follow, stuffed with raisins and red peppers. Your host in his courtesy and against his principles will offer you beer. But it were pleasanter to join him in a tumbler of sweet tea, one third filled with mint-leaves.

And then one year it was a high point of the Pyrenees that rewarded me with a high point of gastronomic bliss. What a heroic hour it was at which we rose! What a heroic day it was that followed! Exalted somewhere higher than our imaginations, lay the Porte de Gavarnie, hidden somewhere beyond and above those hanging forests and the enormous shoulders of the hills. As we climbed from Torla, along the gorge of the Rio Ara, the torrent hundreds of feet below us boiled more and more fiercely, the precipices being more and more abrupt. Then the mountains flung off their forests. Then our thaws strained above the level of eternal snow, where the glaciers crawled from their lairs. Here was a last confusion of aboriginal boulders to climb. The top came now, surely. No, not for a fierce hour yet. And then it came suddenly—in a tiny dip between the high peaks on either side. And this was France one foot away, and this was Spain one foot away; and our-

selves perched on the top of the world. And so we fed. Sardines on husky bread and warm water out of aluminum flasks and half a slab of damp and clayey chocolate! But if Petronius ever enjoyed one of his banquets half as much as we did ours . . . Petronius was lucky. But he did not. And Brillat-Savarin never composed a sauce so cunning as that wind, that sun, that crystal Pyrenean air.

I am tempted to recall a dinner-party that took place in the steerage-hold of a Greek tramp steamer that fares among the Ionian Islands. The manners of my fellow-guests (and hosts) were not choice, but our hearts were hospitable as we took swigs from each other's wine and pooled our sausages and eggs and risotto and beans, all warmed up for us by the cook in his galley. But I think it was the company rather than the food that thrilled me, so that it cannot count as a gastronomic experience *per se*. It would be more appropriate to end with an experience depending entirely on the food and drink provided—an experience which can be repeated any day of the week within a few hours. I mean dinner at the *Casse-Croûte*, in Paris.

I will even confess that the *Casse-Croûte* is in the vicinity of the *Halle aux Vins*. More explicit than that I will not be. That *coq au vin* is worth a little finding. That *coq au vin* is an ample solace for most human woes. I once saw a rugged timber-broker from Canada weigh in upon that *coq au vin*, and slow tears started in his eyes, of incredulity first, and then of rapture. And what is the secret of that *riz de veau*? Out of what kabbala of the gastronomes has *madame la patronne* extracted it? And on what terms would she hand over the secret of her *gateau framboise*? And that Beaujolais! It is seven francs the bottle; and there are experts in that shy and difficult wine who declare *madame's* Beaujolais the best in all France.

You eat on oil-cloth. You use the same cutlery for the different courses. Your company often removes its coat and rolls up its sleeves to the elbow. But nobody in the world knows more about food and drink than this company, the wine-merchants from the great plains of Burgundy and the Loire for whom *madame* composes, like a musician, like a poet, her *coq au vin* in the *Casse-Croûte*, over by the wine market. Soon be the day, *madame*, when I salute you again in a glass of your own Beaujolais!





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LAMPS SHADES

Broadway to Date

(Continued from page 45)

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*at rate of exchange prevailing September 1, 1932

Native vegetable seller at Jaipur.



gone all-proletariat.

Butterworth is, as I have declared many times in this department, the best straight comedian on the American stage. He looks like a seasick Disraeli. He never smiles. His humor comes straight from the seat of the intelligence. This man was born to that form of droll and pathetic humor—like Charlie Chaplin—which is the highest. In "Flying Colors", whether as a stump-speaker, a puzzled pedestrian, a salesman or a man about to be operated on he is comic in the classic meaning of that word.

Clifton Webb dances and acts with that neatness, grace and *insouciance* that are at all times eye-enticing. The finest terpsichorean bit in "Flying Colors" is his dance with Geva, "Alone Together," with singing by Jean Sargent. It is done in shadow, slowly, almost solemnly. It is unlike anything, for sheer beauty, done lately on our stage.

Patsy Kelly was smart and pert in her New Yorkish way. The Albertina Rasch girls did some vivid work. Some of the sketches are terribly labored. But wherever Butterworth and Webb appear the sketches float. Particularly taking is "Mein Kleiner Akrobat" by Clifton Webb and the girls.

Buddy and Vilma Ebsen sparkle in their dance numbers, especially Vilma, a newcomer, one of the gayest and most vital of the new beauties. It is to be regretted that the inspiration of the first part of "Flying Colors" goes asthmatic as the evening wears on.

HERE TODAY.

Let us say our say about that queer little mousy actress, Ruth Gordon. Ever since she appeared in Booth Tarkington's "Seventeen" she has arrested the attention of theatre-goers. How could it be otherwise? Here are intelligence, bravado, mock-modesty, arch innocence, volatility and petite snappishness. She can make the poorest play interesting so long as she is on the stage. She is stage-born to her finger-tips. Ruth Gordon, in a word, is here to stay, if not in "Here Today" then in some other (and many) plays that will be here tomorrow.

BEST YEARS.

As I indicated in the last installment of this department, Mamma is being booted, or, as the classic-minded in the Coffee House say, getting it in the slats. In Grandma's day it used to be Papa who got the slating for coming home with a jag. Mamma was an *ange de luxe* with great wing-flounces. But everything has gone into the melting-pot of late years, even the sacredness of mother. Love is a Vamp. It probably destroys more than it creates. And so another beloved platitude goes into its asthmatic decline.

"Best Years", by Raymond Van Sickle, is a very simple play, so simple and weak that it is long over before the last curtain.

A great theme that has not yet been daringly enough treated. In "Best Years" it is a fluke and a flop. Katherine Alexander as the daughter was adequate; but it was somehow not that actress' part.

BALLYHOO OF 1932.

It took four persons to concoct (or crochet) "Ballyhoo of 1932," which proves that four heads may be better than three but are not certainly better than one.

That one is Willie Howard's. If it were not for the clownings of this "low" comedian, "Ballyhoo" couldn't shuffle along for long, for its satire is heavy and creaky. It breathes heavily at times as though about to expire. Then a flash of life. Then again an asthmatic wheeze. And so on to the finale.

But Willie Howard, although not at his top-notch in this revue, based mainly on the contents of a well-known family monthly magazine, bangs out enough laughs—whether as a Hebraic Scotchman or just nosily Hebraic—to keep the groundling in us spurring chuckles.

What I remember best of this revue, however, is the fine dancing of the Albertina Rasch girls. There were some arrangements that were original and brought spontaneous applause from responsive palms.

Jeanne Aubert did not intrigue me.

The finale to the first act—a truck loaded with barrels of beer going at full tilt, drawn by two real white horses, while the chorus howls "Repeal!"—well, I'll forgive "Ballyhoo of 1932" many yawns for *that*!

THE MAN WHO RECLAIMED HIS HEAD.

This play with the sesquipedalian title, by Jean Bart, is one of those bizarre and grotesque melodramas that come into New York every Olympiad or so.

This particular specimen of it brings up memories of Victor Hugo and his "Hunchback of Notre Dame," his "Man Who Laughs" and also of Lon Chaney. It has a touch of the horrible mixed with palpitant sensationalism of a rather naïve type. It is in sixteen scenes, but the whole story of "The Fool's Revenge" is obvious from the beginning. What redeems it from utter boredom is the work of Claude Rains, that virile, vigorous and brainy member of the Theatre Guild.

ONLY THE YOUNG.

The East River bank has gone bohemian. Or should I say Bohemian-aesthetic? The swell settlements around Sutton place and Beekman place are enticing the Muses from Broadway and Park Avenue, where they've had a terrible time during the Depression.

The Sutton Show Shop opened its season in East Fifty-sixth Street between First and Second Avenues (where the unaesthetic River Gang, with Skinny Schultz, used to hang out) with a rather sophisticated and scabrous genteel sort of thing by Cecil Lewis called "Only the Young."



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 - That amateurism is something of the heart and spirit—not a matter of exact technical qualifications;
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 - That the code must be strictly upheld;
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